VISIT…

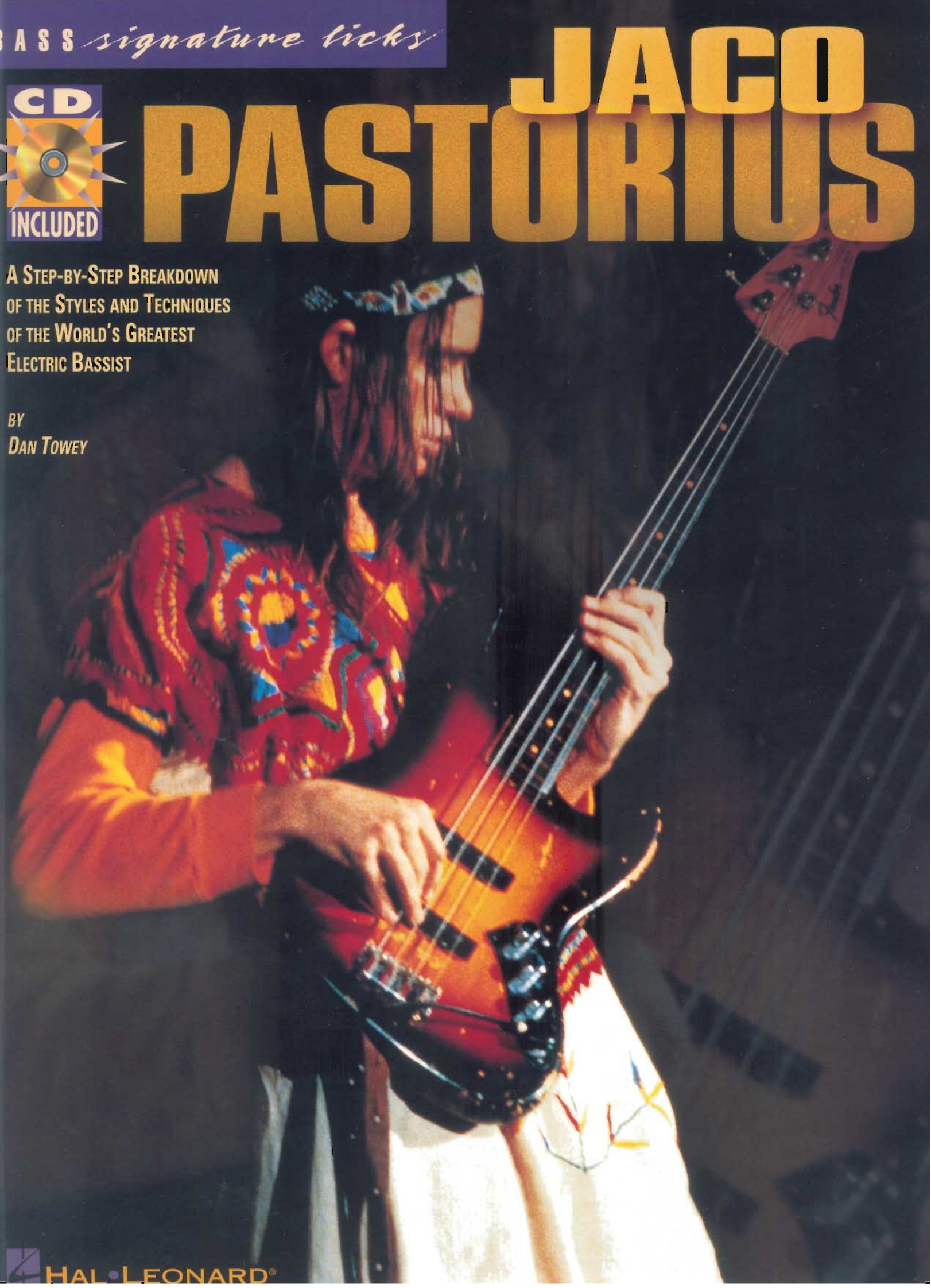
BASS *signature licks*

CD INCLUDED

JACO PASTORIUS

A STEP-BY-STEP BREAKDOWN OF THE STYLES AND TECHNIQUES OF THE WORLD'S GREATEST ELECTRIC BASSIST

BY DAN TOWEY



HAL•LEONARD®

BASS *signature licks*

JACO PASTORIUS

BY DAN TOWEY

CONTENTS

PAGE	TRACK	
2		INTRODUCTION
4		JACO'S SOUND AND EQUIPMENT
5	1-3	COME ON, COME OVER
7	4-5	CONTINUUM
11	6	DONNA LEE
15	7-9	KURU
17	10	PORTRAIT OF TRACY
20	11-12	BRIGHT SIZE LIFE
25	13	BIRDLAND
26	14	PALLADIUM
28	15-16	TEEN TOWN
31	17-18	TALK TO ME
35	19-20	GOD MUST BE A BOOGIE MAN
38	21-22	NIGHT PASSAGE
42	23-29	PORT OF ENTRY
47	30-32	ROCKIN' IN RHYTHM
52	33-34	LIBERTY CITY

COVER PHOTO BY TOM COPI

ISBN 0-634-01752-7

HAL•LEONARD® CORPORATION

7777 W. BLUEMOUND RD. P.O. BOX 13819 MILWAUKEE, WI 53213

Copyright © 2002 by HAL LEONARD CORPORATION
International Copyright Secured All Rights Reserved

For all works contained herein:
Unauthorized copying, arranging, adapting, recording or public performance is an infringement of copyright.
Infringers are liable under the law.

Visit Hal Leonard Online at

INTRODUCTION

"Hi. I'm Jaco, and I'm the greatest electric bass player in the world." So proclaimed Jaco Francis Pastorius III. To many, that statement would be considered braggadocio and egotistical. To the players who knew Jaco and shared the stage with him, it was a fact. To bass players who try to emulate his style, it barely begins to describe the depth of creativity and intelligence they discover. But, for Jaco, who almost single-handedly revolutionized the role of the electric bass player, the statement became more like a curse.

Jaco was the son of a professional drummer/singer, who was also the son of a drummer. Born in Philadelphia, Pennsylvania in 1951, Jaco was the youngest of three brothers. He was a natural at music and was playing drums in his first band by the age of 13. Within a year, however, he broke his wrist and could never again play drums with the same intensity. Later, he had the opportunity to switch from drums to bass while playing in a nine-piece horn band from Fort Lauderdale (where his family had moved in 1959). He easily rose to the new challenge, soaking up the demands of the bass through sheer dedication and constant practice.

In 1972, he was given the opportunity to play with the famous Wayne Cochran and the C.C. Riders band. The gig was grueling and short lived (only ten months), but Jaco made the most of it. It was during this period that he finally learned how to read and write music. He was also developing many of his signature lines at this time. Bassists like James Brown alumni, Bernard Odum, Charles Sherrell, and especially Jerry Jemmott were major influences, as were soul artists Sam & Dave and Wilson Pickett.

Jaco returned to Fort Lauderdale in 1973. It was during this time that he crossed paths with some of the musicians who would become key collaborators in the years ahead. Pat Metheny, Danny Gotlieb, and Mark Egan (who were to later become 3/4 of the original Pat Metheny Group) all worked with Jaco then. Mark Egan even took lessons from Jaco when he was teaching part-time at the University of Miami. Jaco also met trumpeter Ron Tooley and percussionist Don Alias, both of whom he would play with often in the future.

Jaco had a few short stints with other personalities of note as well: Lou Rawls (Don Alias hooked him up with that gig), saxophonist Ira Sullivan (who began jamming with him on a regular basis while working a steady gig in Miami), and keyboardist Paul Bley (who hired Jaco and Pat Metheny to play a month-long gig in New York). The gig with Metheny was so inspiring that he took the group into the studio and soon released *Pastorius/Metheny/Ditmus/Bley* on his own Improvising Artists label. Jaco appeared on other recordings at this time as well, including Party Down, an R&B album by guitarist Willie "Little Beaver" Hale, and a self-titled album by Ira Sullivan in 1975.

That same year, Jaco met Bobby Colomby. This would prove to be the fateful meeting that would launch Jaco into a period of unparalleled success and stardom. Colomby, drummer for the band Blood, Sweat & Tears, was also an A&R man for Epic Records. He was so blown away after hearing Jaco play that he convinced the record company to let him produce his album. Jaco signed his first record deal with Epic Records on September 15, 1975. The album, simply titled *Jaco Pastorius*, showcased all aspects of his spectacular skills and featured stellar support as well. Notable musicians like Herbie Hancock (piano), the Brecker brothers and David Sanborn (horns), and singing duo Sam & Dave were all recruited. Together with lesser known (but no less talented) friends Bobby Economou, Lenny White and Narada Michael Walden (drums), Don Alias (percussion), and Othello Molineaux (steel pans), they created an unforgettable moment in recorded history.

In December of 1975, Jaco was featured on *Bright Size Life*, a Pat Metheny album recorded for the ECM label. Many consider this to be Jaco's finest recording. A trio setting (with Pat on guitar, Jaco on bass, and veteran Bob Moses on drums), this LP is a fine example of Jaco's creative sense of interaction within a small group setting. According to Moses, it didn't represent at all what the band was like on stage. Thank goodness they released it anyway. What a recording!

There was even more to make 1975 an undoubtedly great year for Jaco. He met Joe Zawinul of Weather Report, and thanks to Jaco's outgoing personality and aggressive persistence, he was soon enlisted to help complete the album *Black Market*. Jaco even contributed a song, "Barbary Coast," which became a signature piece because of the funky, muted bass part. By April of 1976, he was a full-fledged member, and within a year had helped to propel the band into stardom.

The release of *Heavy Weather* in 1977 and the Zawinul composition, "Birdland" brought phenomenal popular acclaim to the band. Jaco contributed two songs— "Havona" and "Teen Town"—and was credited as co-producer. Weather Report's live shows became outlets for his extroverted performances as well. During his solo spot, Jaco would use a tape loop delay to create a background groove while soloing over the top of it. He would dance around the stage while grooving to the loop and meander from one idea to another, sometimes shouting out the words to a song as he played bass lines from it. His tributes to Jimi Hendrix, with distorted amp tones and quotes from "Third Stone From the Sun" and "Star Spangled Banner," were certainly a highlight.

Jaco and Weather Report stormed the jazz market for the better part of seven years and released six albums, including a live recording in 1979 called *8:30*. By 1982, however, his role in the band had been reduced to a whisper due to tensions within the group. He was also anxious to expand into new areas, especially with his new project—the Word of Mouth big band.

Jaco played on several other recordings throughout his career with Weather Report, including guest appearances on records by Al DiMeola, Ian Hunter, Herbie Hancock, Airto, Tom Scott, Flora Purim, and an awesome, mind-boggling live recording with trombonist Albert Mangelsdorff and drummer Alphonse Mouzon. The most lucrative, however, was his association with Joni Mitchell. He recorded three wonderful studio albums with her between 1976 and 1979: *Hejira* (1976), *Don Juan's Reckless Daughter* (1977), and *Mingus* (1979). A live recording, *Shadows and Light* (1979), was also captured on film and released on video. Jaco's playing, with its great sensitivity, perfectly complimented Joni's intensely personal stories. At the same time, he managed to create a provocative energy which demanded to be heard.

Jaco unofficially debuted his Word of Mouth band on his thirtieth birthday (Dec. 1, 1981) at a nightclub in Fort Lauderdale. (The official debut would come two weeks later at the Savoy Theater in New York.) The band included the Brecker Brothers, Bob Mintzer, Ron Tooley and Peter Graves (among others) on horns, Peter Erskine and Don Alias on percussion, and Othello Molineaux on steel pans. The big band project became a huge triumph for Jaco. It also became a time of increasing personal decline, as his over-the-top behavior became increasingly bizarre. The Word of Mouth band went through many incarnations of size and personnel for a few years, but by 1985 had all but ceased to exist.

Over the next few years, Jaco continued to play when and where he could. He was featured on the cover of *Guitar Player* magazine and did an interview with *Down Beat* magazine during this period. He even recorded an instructional video, *Modern Electric Bass*, which most bass players feel is an essential study aid.

By 1986, Jaco had alienated almost everyone who cared about him. He had always been hyper-aware of his self-proclaimed image as the "world's greatest bass player" and felt a constant need to out-do himself. As time went on, he became increasingly outrageous onstage and off. His behavior began taking its toll on both the musicians with which he worked and close friends alike. Eventually, the combination of booze and drugs (which Jaco had strictly denounced in the early days) and increasing confusion from within Jaco's own psyche brought him to his knees.

Jaco passed away on September 21, 1987. He was much too young and left us far too soon, but he left us with an incredible legacy of musical ideas—far more than most musicians two or three times his age. Jaco never had to brag when he said he was the "world's greatest electric bass player"—he was simply stating a fact.

JACO'S SOUND AND EQUIPMENT

One of the more significant developments for Jaco came before he was twenty (thanks in part to a local bass player named Carlos Garcia). The Acoustic 360 amp that Carlos used was special to Jaco because of the newly designed 18-inch speaker cabinet. Jaco began using two of them. This gave him more volume and punch.

Another very significant change occurred when Jaco got his hands on an old 1962 Fender Jazz bass. He yanked out the frets and filled the spaces with wood putty, leaving visible lines (which no doubt made it easier for him to play accurate pitches). He then put about ten coats of marine epoxy (Petitt's Poly-Poxy) on the fretboard to protect it against the abrasive Rotosound roundwound strings he so much liked to use. This combination, combined with his natural creativity, became the essence of the Jaco sound.

Jaco began using two MXR electronic delay units as part of his solo spots with Weather Report. He would set rhythmic and harmonic patterns with them on the fly and then jam over the top of the combined background. He continued to make this part of his show throughout his career.

Jaco has had a significant impact on electric bass players because of his use of harmonics. He often played natural and artificial harmonics individually or in chords. He would also combine them with fretted bass notes. He learned the specific placement of the harmonics along the fretboard and learned the harmonies they produced in combination. This gave him a rich and expansive palette of sounds, that bass players had not been previously using.

The very quick, light, muted touch he played with also contributed greatly to his sound. In fact, this is one of the key ingredients of Jaco's funk style. He always picked the strings with his fingers; he never employed the pop and slap techniques that were becoming popular at the time.

COME ON, COME OVER

By Jaco Pastorius and Bob Herzog

Figure 1—Preamble and Intro

This is the only vocal song from Jaco's self-titled debut album. Jaco had originally wanted his co-writer Bob Herzog to sing this one, but his producer wanted the name recognition of Sam & Dave. We'll never know what if... but it worked out in the end.

The song opens with a rousing tutti statement on a G7alt chord. This is followed by a slick guitar-like solo statement from Jaco and a series of chromatic chords (G7–G♭13–F9) from the ensemble with syncopated bass/kick drum beats offset by a sixteenth beat. The sound is immediately R&B in the tradition of Wilson Pickett and James Brown—a sound Jaco loved.

The line that follows is dripping R&B, and Jaco grooves with it for all it's worth. It's a statement in two parts based on a funky form of the C minor blues scale. The first part begins on the ♭7 of Cm and ascends in sixteenth notes: B♭–B♭–B–C. This is followed immediately by an E♭, which resolves to a sustained C, creating a bluesy conclusion to the riff. The second part, using the same sixteenth-note rhythm, begins at the ♭3rd below and ascends chromatically E♭–F–F♯–G and drops to C below to complete the line. This creates a call/response style that Jaco favored in his groove lines (this writing in two-part motives shows up again and again in Jaco 's lines). He plays it as a vamp a few times before the verse and then repeats the riff without variation and with utter precision behind the verse (0:22). The accompaniment is sparse, which helps to highlight Jaco's muted tone.

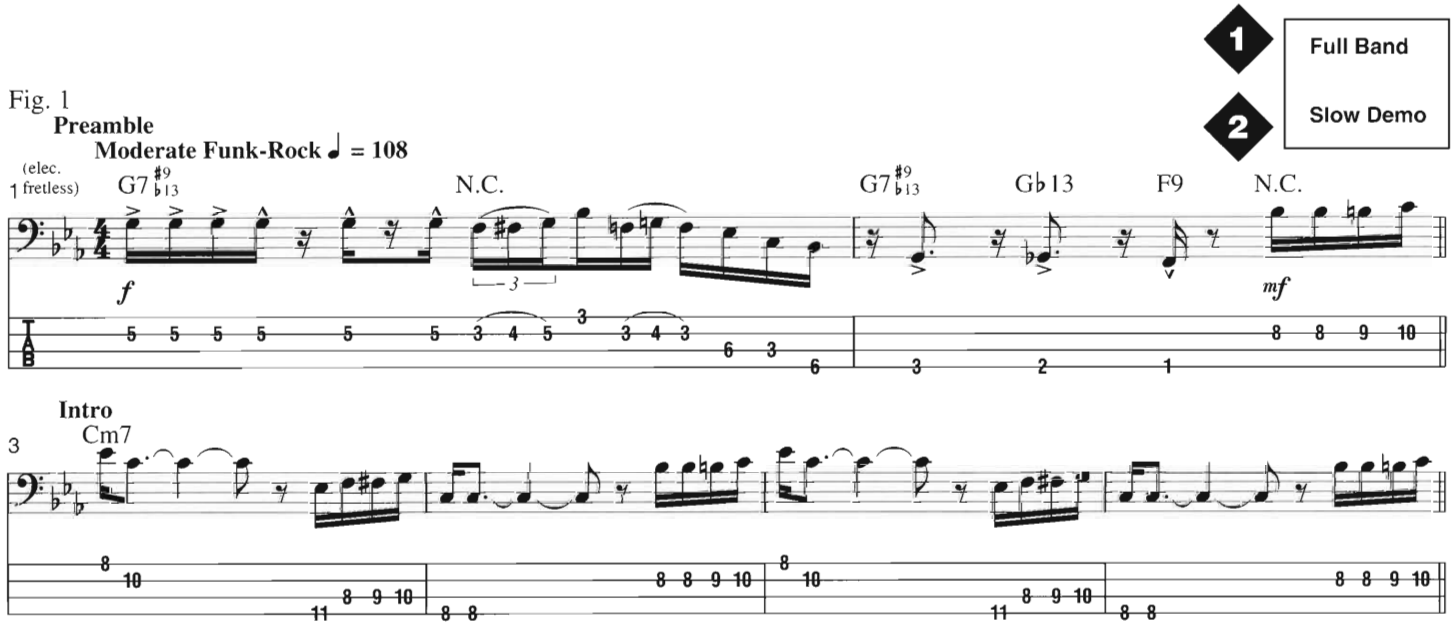


Figure 2—Chorus

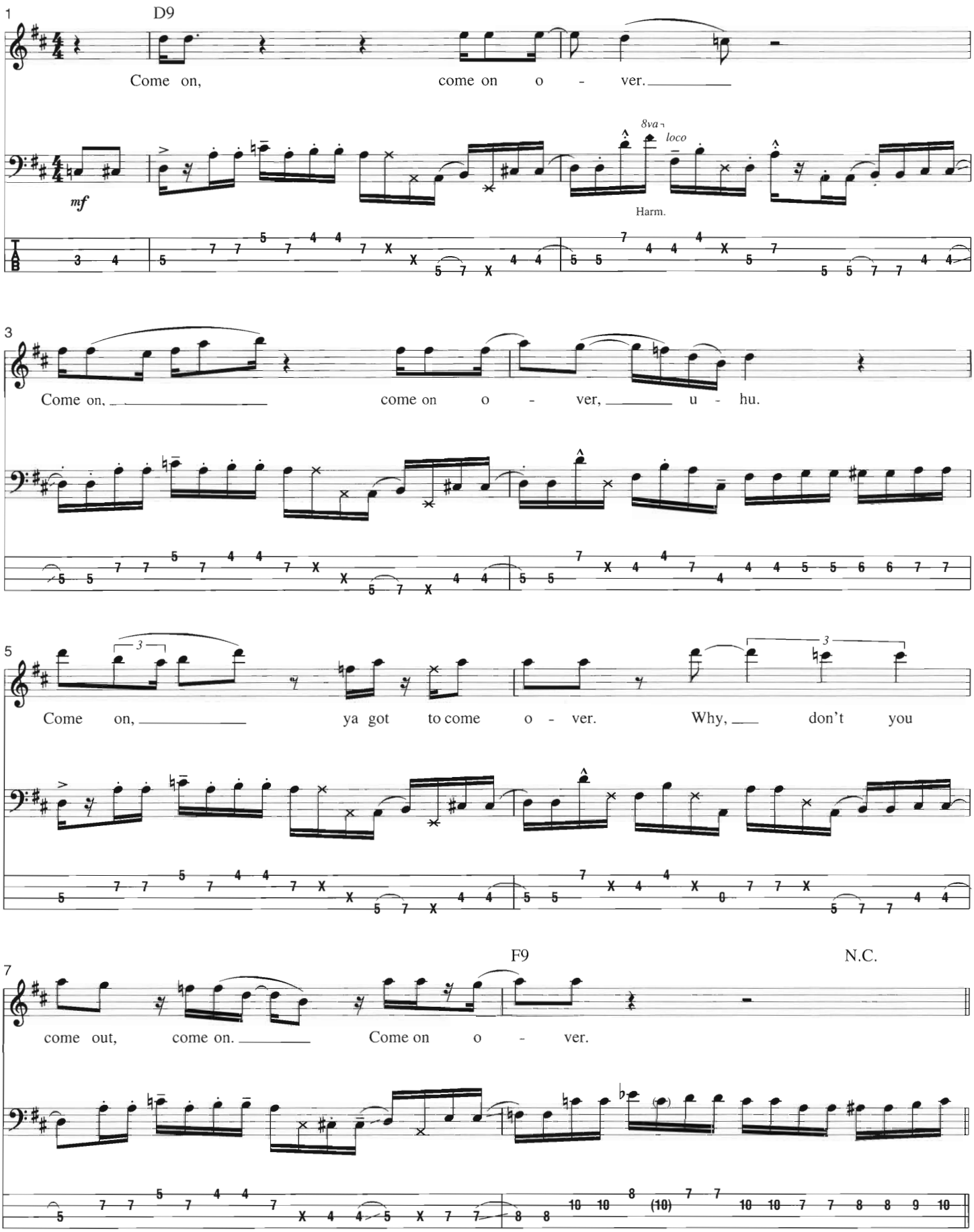
The horns herald in the chorus (0:57) with an interesting change to D9, and Jaco starts the party hoppin' with a groove line to top all groove lines. In fact, this becomes a Jaco staple and must have been one of his favorite lines. Notice the two-part construction of this line, which is extended to a four-measure phrase.

Pay special attention to how Jaco uses muted beats to fill in the sixteenths rather than resting between notes. This is a technique produced by lightly touching the fretting fingers against the strings to deaden the pitch while continuing to pluck the string in the normal manner. The particular sound you achieve differs depending on how hard, how many fingers, and over what fret(s) you mute. Precision timing is essential. Executed properly, it will produce a lively, bubbling rhythm that will hold its own—with or without percussion.

Copyright © 1976 Pastorius Music and Bob Herzog Publishing
All Rights Reserved Used by Permission

Fig. 2

Chorus


1
D9
Come on, come on o - ver.
mf
8va
loco
Harm.
3
Come on, come on o - ver, u - hu.
5
Come on, ya got to come o - ver. Why, don't you
7
F9
N.C.
come out, come on. Come on o - ver.

CONTINUUM

By Jaco Pastorius

Figure 3—Melody

Jaco's debut album was meant to highlight the many facets of what he had to offer—and that it did. The dreamy sound of "Continuum" follows directly after the hoppin' "Come On, Come Over." With this song, Jaco shows that he can soothe the spirit with his bass as easily as he can excite it.

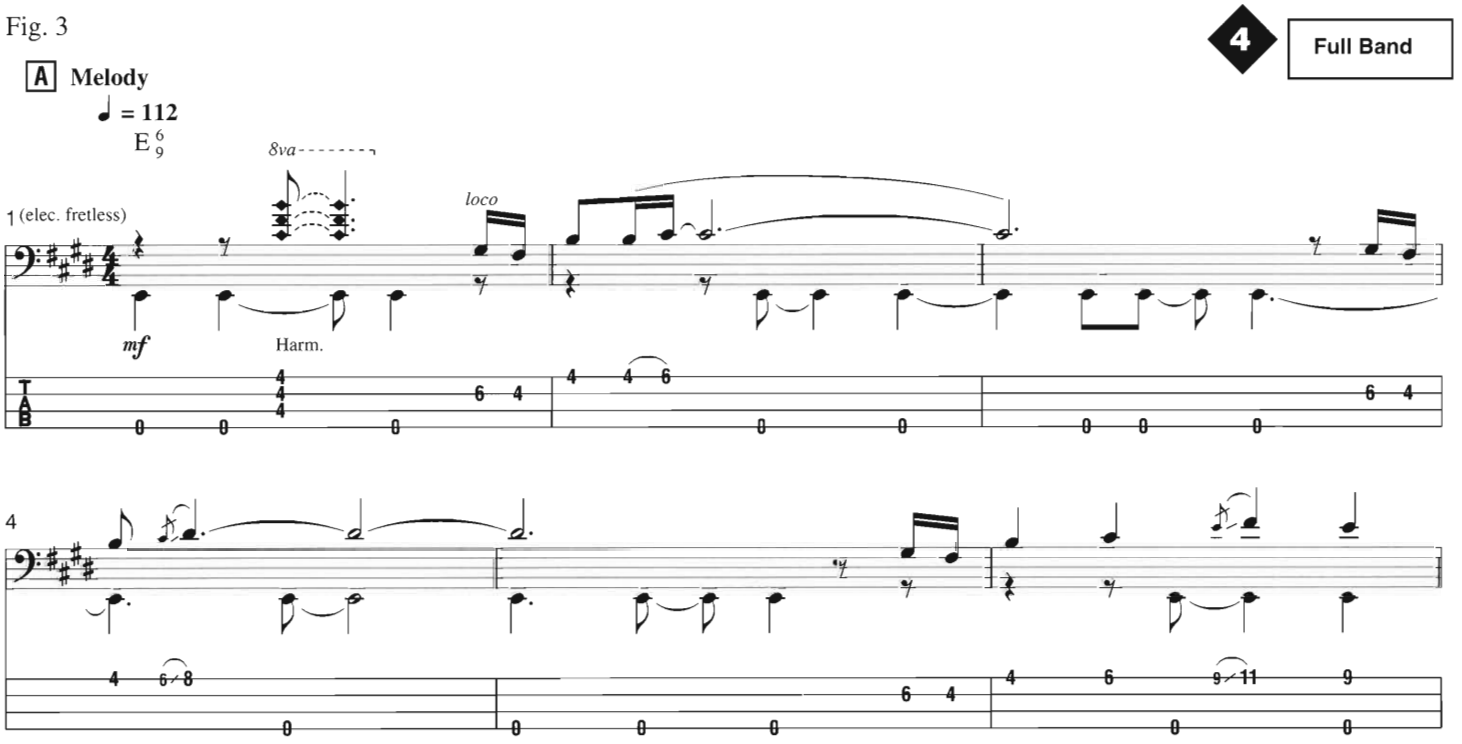
The easy pulsating rhythm of the drums and Jaco's droning bass notes make the listener feel as though he is lying in a boat docked in a bay, with the calm waves rolling under and splashing gently against the side of the boat. Perhaps this is what Jaco meant when he said his music was like the Florida ocean waves.

Jaco opens the song with another trademark sound. By combining the open E string with a three note harmonic cluster at the fourth fret, he creates a beautiful sounding E6/9 chord. Enhanced by the separation of the bass note (three octaves from the rest of the chord), this chord truly sounds as if it were played by more than one instrument.

Throughout the tune, Jaco uses the open E and A strings to easily sustain the droning sound of the bass while playing the sweet melody over the top. Separating the two parts is best achieved by plucking the lower strings with the thumb and the higher strings with the fingers, similar to that of a classical guitarist. The challenge here is to pluck the notes in such a way as to bring out the melody over the sound of the bass notes. This takes a great deal of practice and requires sensitivity to each part. Be careful that you don't play the bass notes too loudly.

Jaco was pretty fond of this song and was known to play it at concert as a solo piece. During a Berlin concert in 1979, he began the piece from the back of the house and casually wandered down the aisles to the stage while he played the tune, improvising as he went.

Fig. 3



Copyright © 1974 Pastorius Music
All Rights Reserved Used by Permission

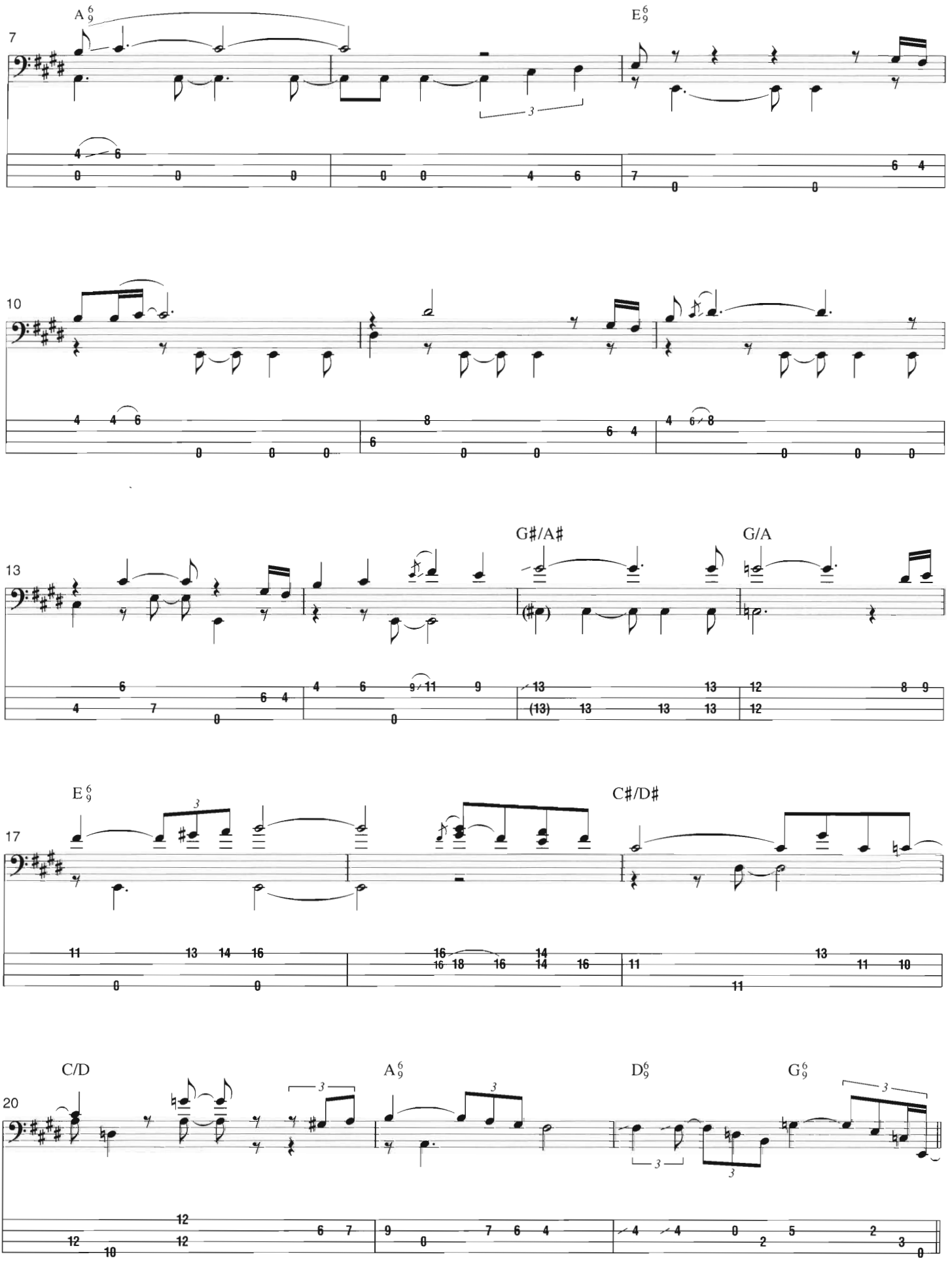

A 6/9
E 6/9
G♯/A♯
G/A
C♯/D♯
C/D
A 6/9
D 6/9
G 6/9

Figure 4—Bass solo

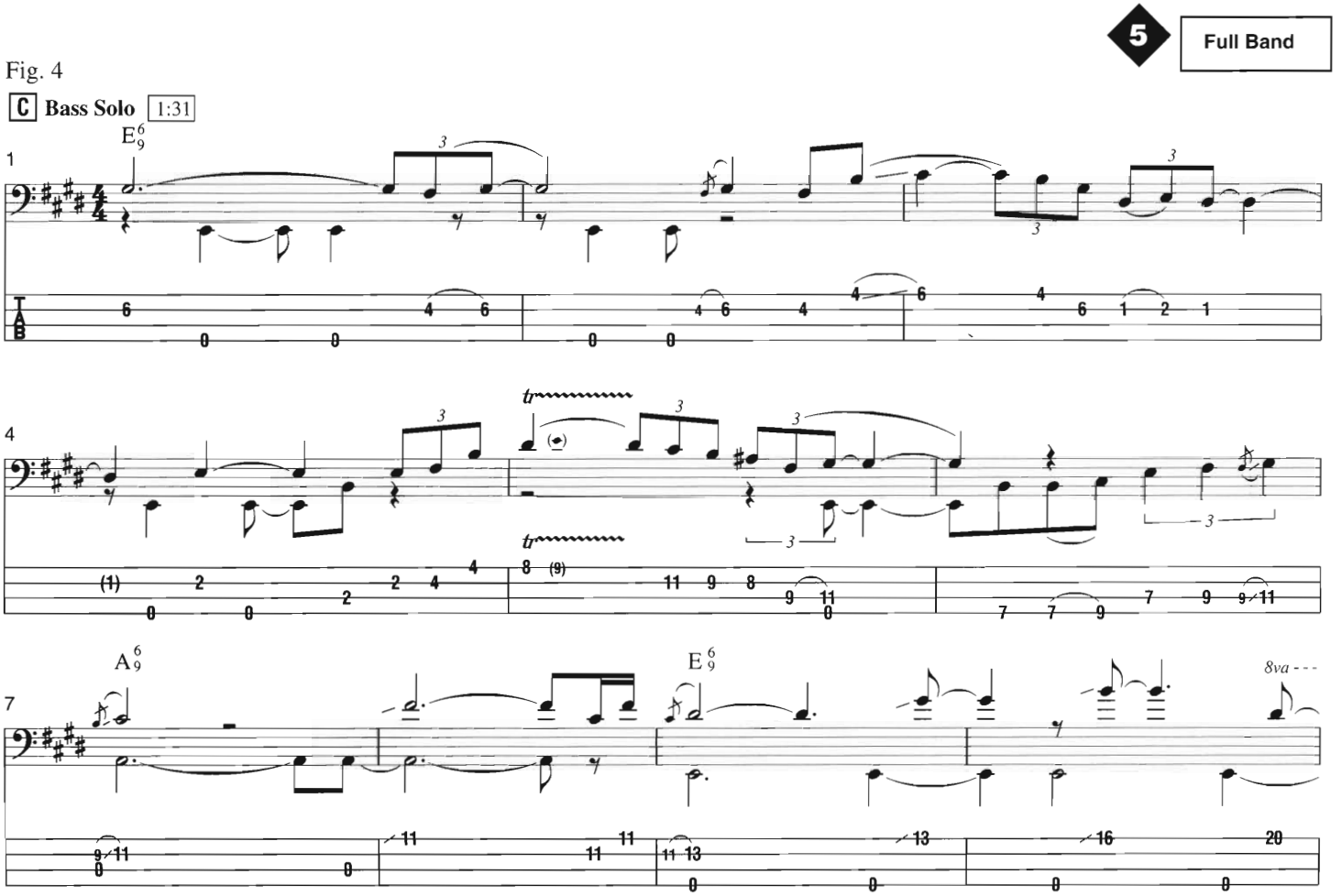
At the beginning of the solo section, Jaco manages to inject occasional references to the bass line. This helps to create a seamless change between the melody and the solo. He also makes references to the melody by using similar melodic motion in his solo lines.

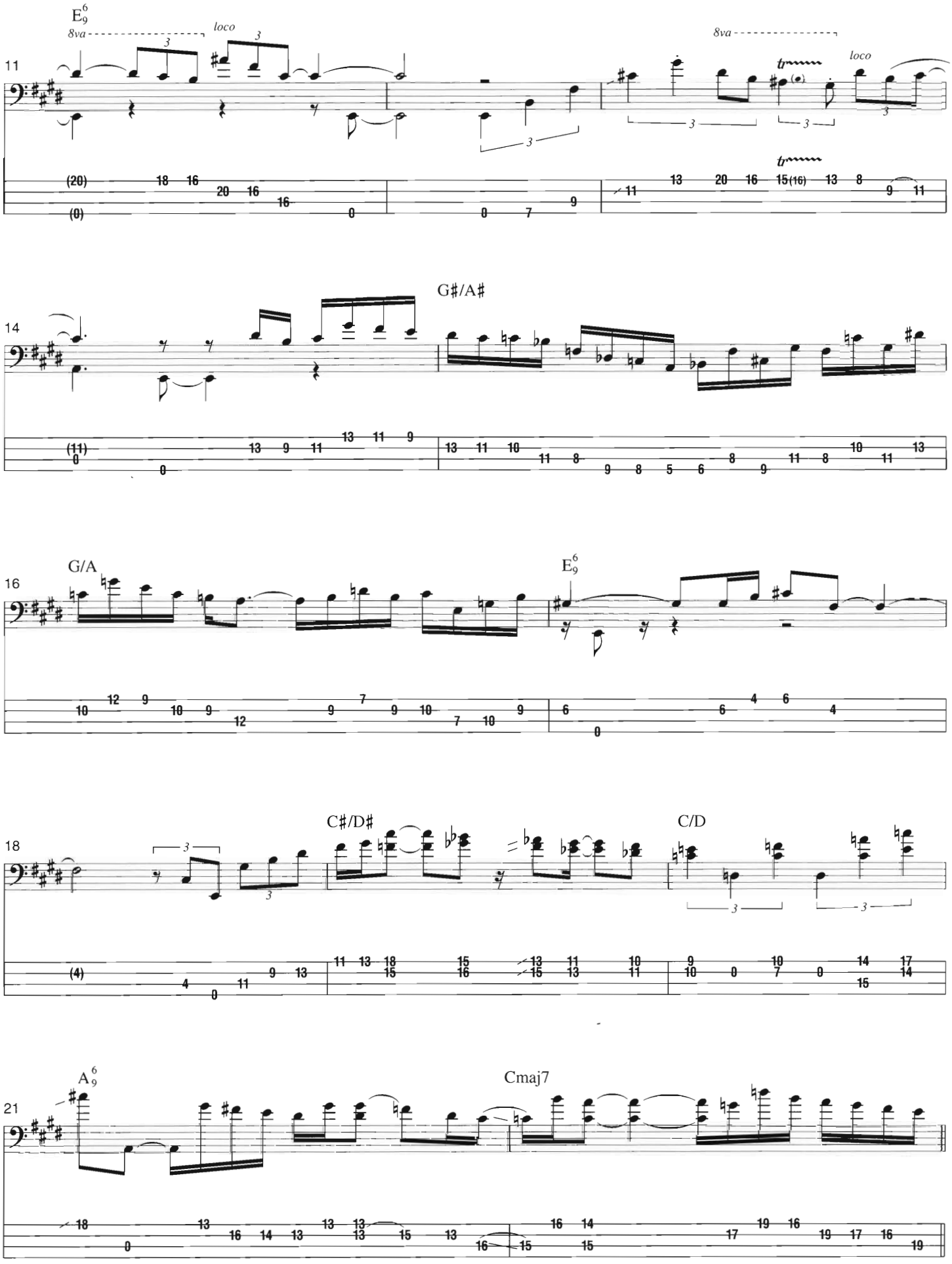
Notice how Jaco injects new and interesting motion into the solo by frequently playing triplet figures against the steady four-beat time of the cymbal. He even uses trills—something you don't often hear bass players do. Combined with the sound of his fretless bass, these become very effective devices.

Jaco is always very conscious of what he is playing relative to the chord changes when soloing. He tends to avoid playing the root of a chord on strong beats and always finishes a line on a strong chord related note. In measure 3, he ends the phrase with the major 7th (D♯), and in measure 5, he ends on the major 3rd (G♯). These both occur over the E6/9 chord. He resolves the next line quite naturally on the 3rd (C♯) of A6/9. This constant attention to the chord progression allows Jaco to seamlessly weave a solo line that sounds more like a continuation of the melody.

At the end of measure 14, Jaco abruptly changes gears with a long stream of sixteenths over the most difficult changes in the progression. At measure 15, he flawlessly executes a run over G♯/A♯ that combines tones based on an A♯m arpeggio and the A♯ minor bebop scale (A–B–C–D–E–F–G–G♯). He then neatly ties the ascending arpeggio (in parallel fifths) into the next change (G/A) with the slightest adjustment to the line by using the common tones B♯ (9th) and F𝄪 (13th) in their enharmonic form as the ♭3 (C) and ♭7 (G) of an Am7 arpeggio.

In measures 19 through 21, he performs a similar feat—this time with double stops. Making use of mostly 3rds, he weaves smoothly from one chord (C♯/D♯) to the next (C/D) and back again. At measure 21, he anticipates the Cmaj7 with a double stop hammer-on and a short run in C♯ which slides neatly into the C root. Finally, he plays a slick descending run based on the C Lydian mode (C–D–E–F♯–G–A–B), tying it all up neatly on the 6th of E6/9.




E9 6
8va
loco
11
8va
loco
G♯/A♯
14
G/A
E9 6
16
C♯/D♯
C/D
18
A9 6
Cmaj7
21

DONNA LEE

By Charlie Parker

Figure 5—Melody, Solo (1st chorus)

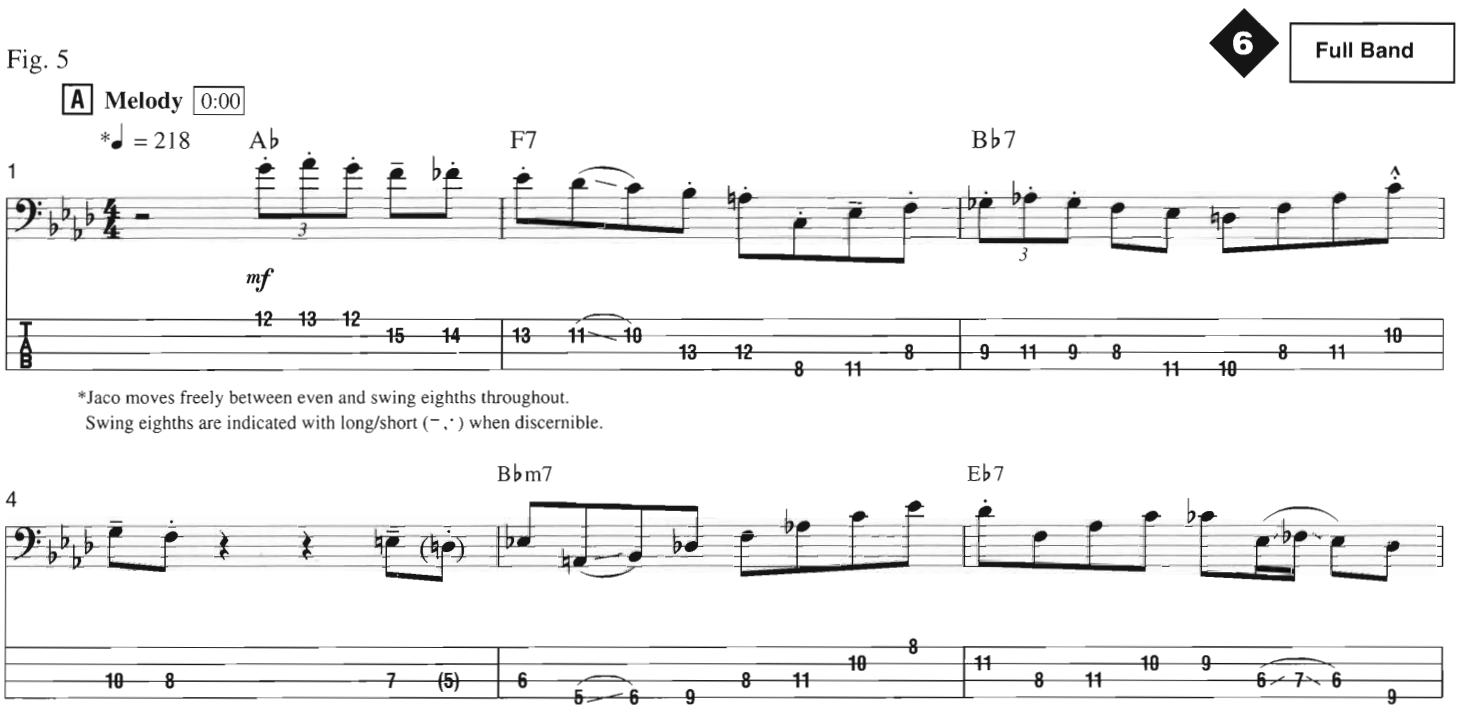
Jaco set a new standard for bass players with the recording of this song. His execution of the melody, even at this fast speed (♩ = 218), is articulate and fluid at the same time. His liberal use of slides, hammer-ons, pull-offs, and vibrato contribute to the fluidity, giving the phrases a horn-like quality (see measures 5 through 9 for examples). Although Jaco plays this song with even eighths for the most part, it is interesting to note his tendency to swing the eighth notes just before eighth note triplets (measures 2, 12, and 16) as well as just before a rest (measures 4, 8, 10, and 13). It's hard to detect at this tempo, but compare measures 4 and 16 to measures of solid eighth notes (measures 11 and 14) to hear the difference.

The solo begins with a solo break over the last two measures of the melody (measures 31 and 32 of the 32-measure form). It consists of nothing more than a melodic riff using the A♭ major scale (with a ♯5, E, thrown in for good measure), but it is elegantly stated and wraps up nicely on the ♭9 (G♭) of the F7 chord in measure 34. Jaco usually plays "color tones" (or notes that define the special character of a chord, such as the 3rd, alt. 5th or 9th, 7th, or 13th) to end a phrase rather than the root or 5th. These color tones add character to a line, which help define a soloist's style.

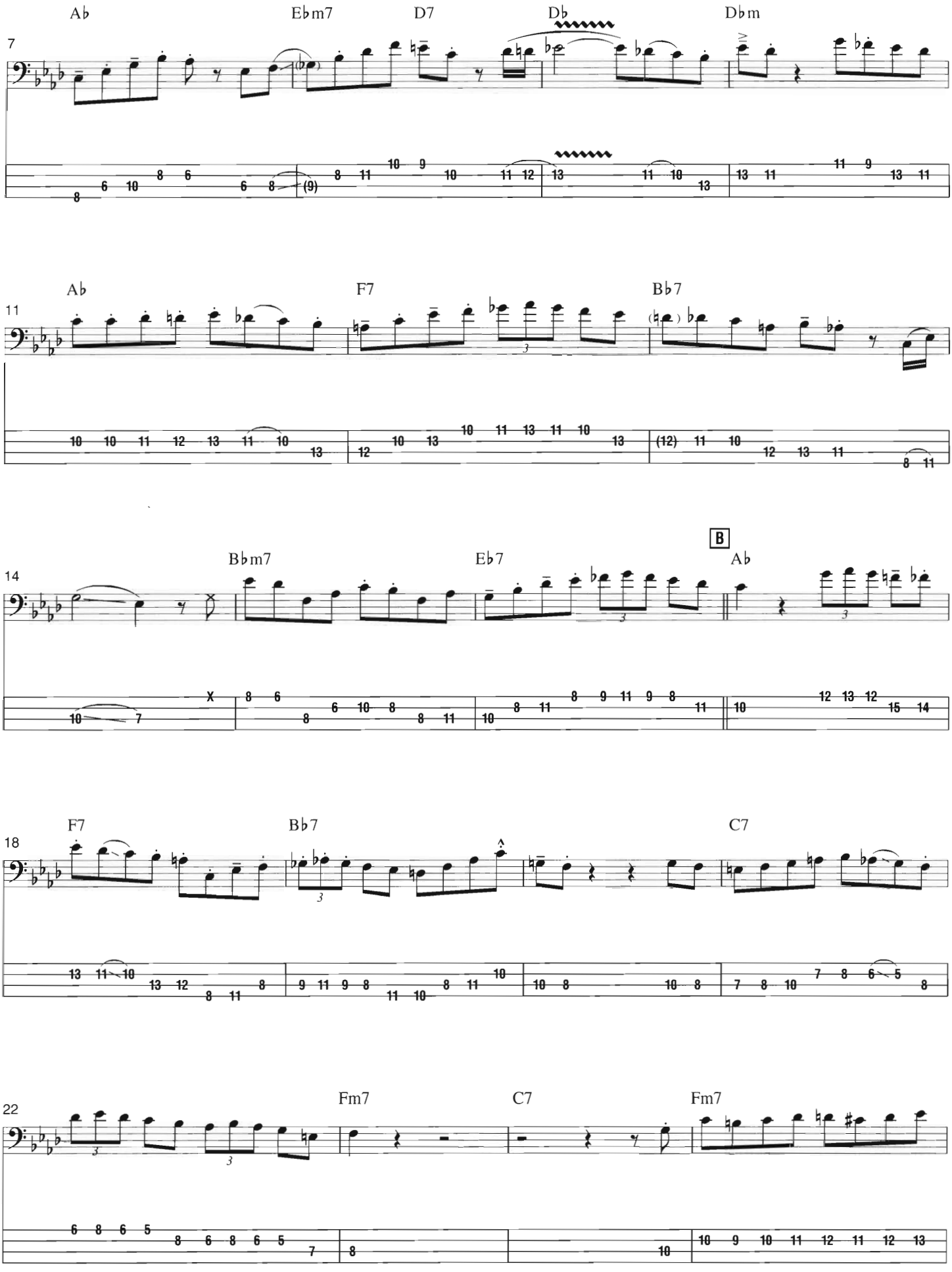
Jaco never loses track of where the harmony is during this solo. He frequently uses arpeggios to help clarify the harmony. Notice how, after playing a scale pattern sequence which runs over the E♭7 at measure 38, Jaco completes the run with a descending E♭+7 arpeggio in the A♭ measure. He then ties the harmony together by resolving to the 3rd (C) of the A♭ chord.

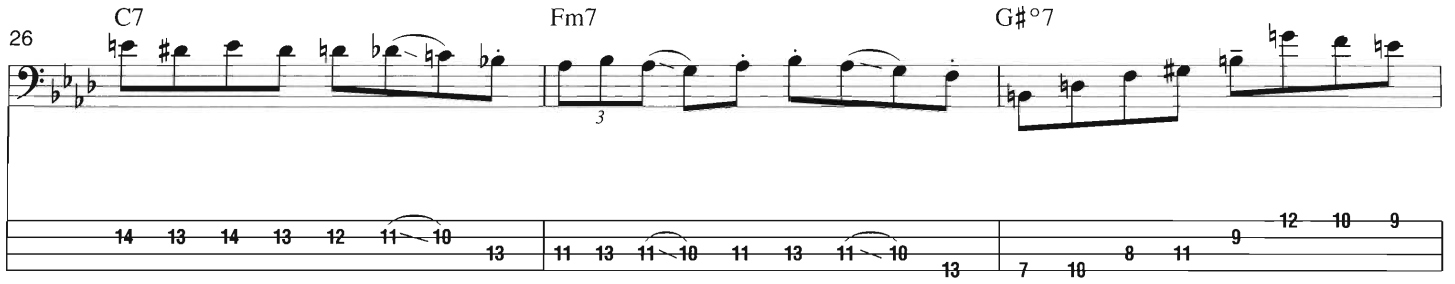
Measure 47 is a great example of how Jaco uses sequences and triplets to add spice to his lines. In this case, he actually plays a four-note descending pattern (E♭–C–A♭–G♭) against the eighth-note triplet rhythm. The pattern is then sequenced down a half-step. This becomes a pair, which is then sequenced down a 5th two more times with a final twist in the last pair to allow for the resolution to the A♭ chord at measure 49. Notice his use of quarter-note triplets at measure 58. This time, they help to add tension to the altered C7 harmony that Jaco is playing (C7♭9♯9). Tension is also increased by the displacement of the notes over an octave-plus range.

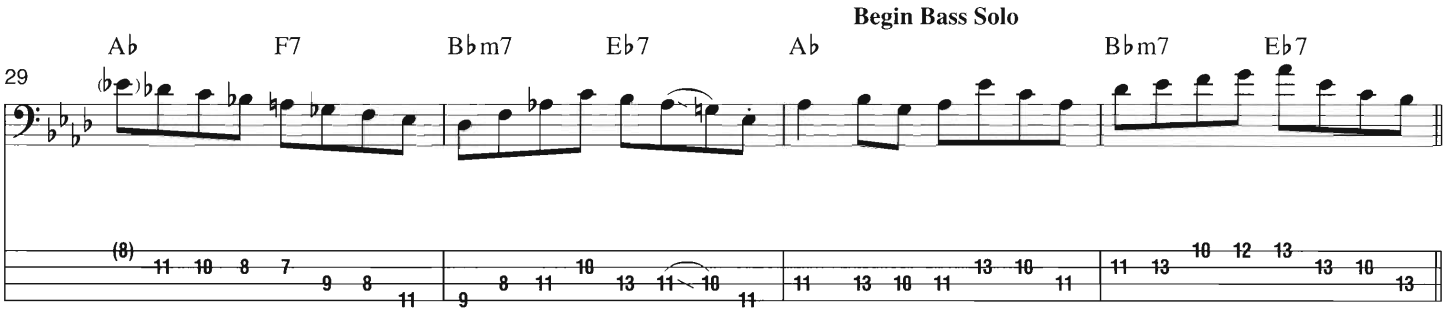
Fig. 5

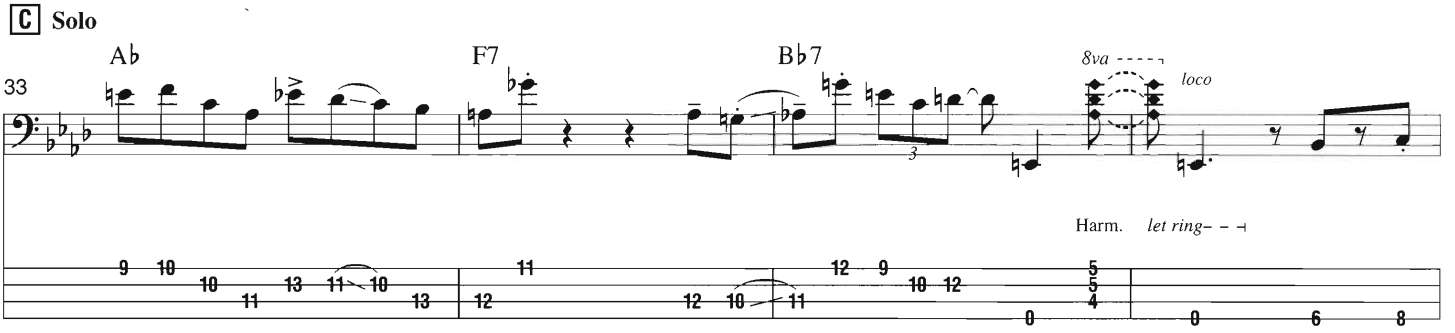


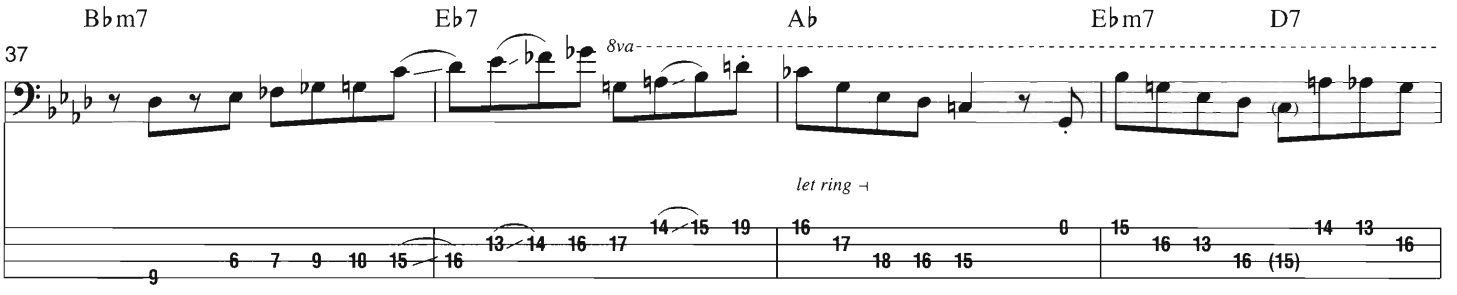
Copyright © 1947 (Renewed 1975) Atlantic Music Corp.
All Rights for the World excluding the U.S. Controlled and Administered by Screen Gems-EMI Music Inc.
International Copyright Secured All Rights Reserved

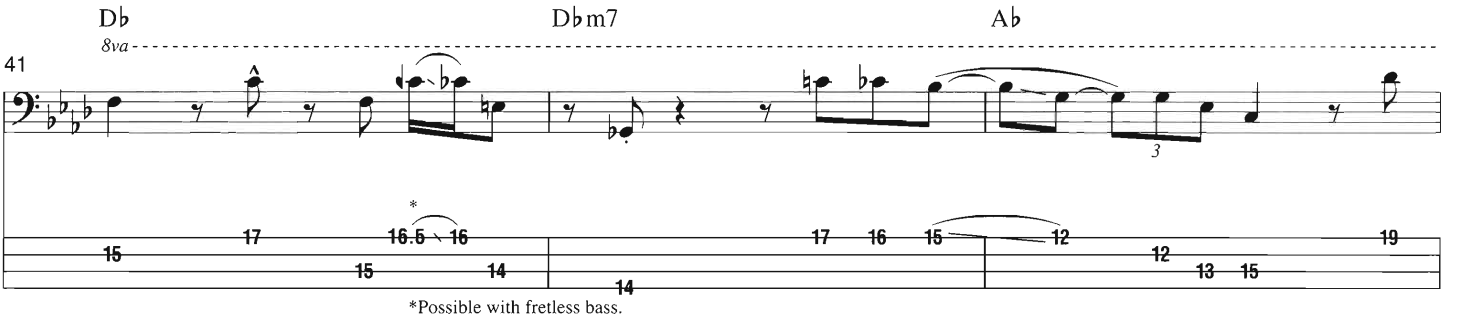

Ab
Ebm7
D7
Db
Dbm
7
Ab
F7
Bb7
11
Bbm7
Eb7
B
Ab
14
F7
Bb7
C7
18
Fm7
C7
Fm7
22



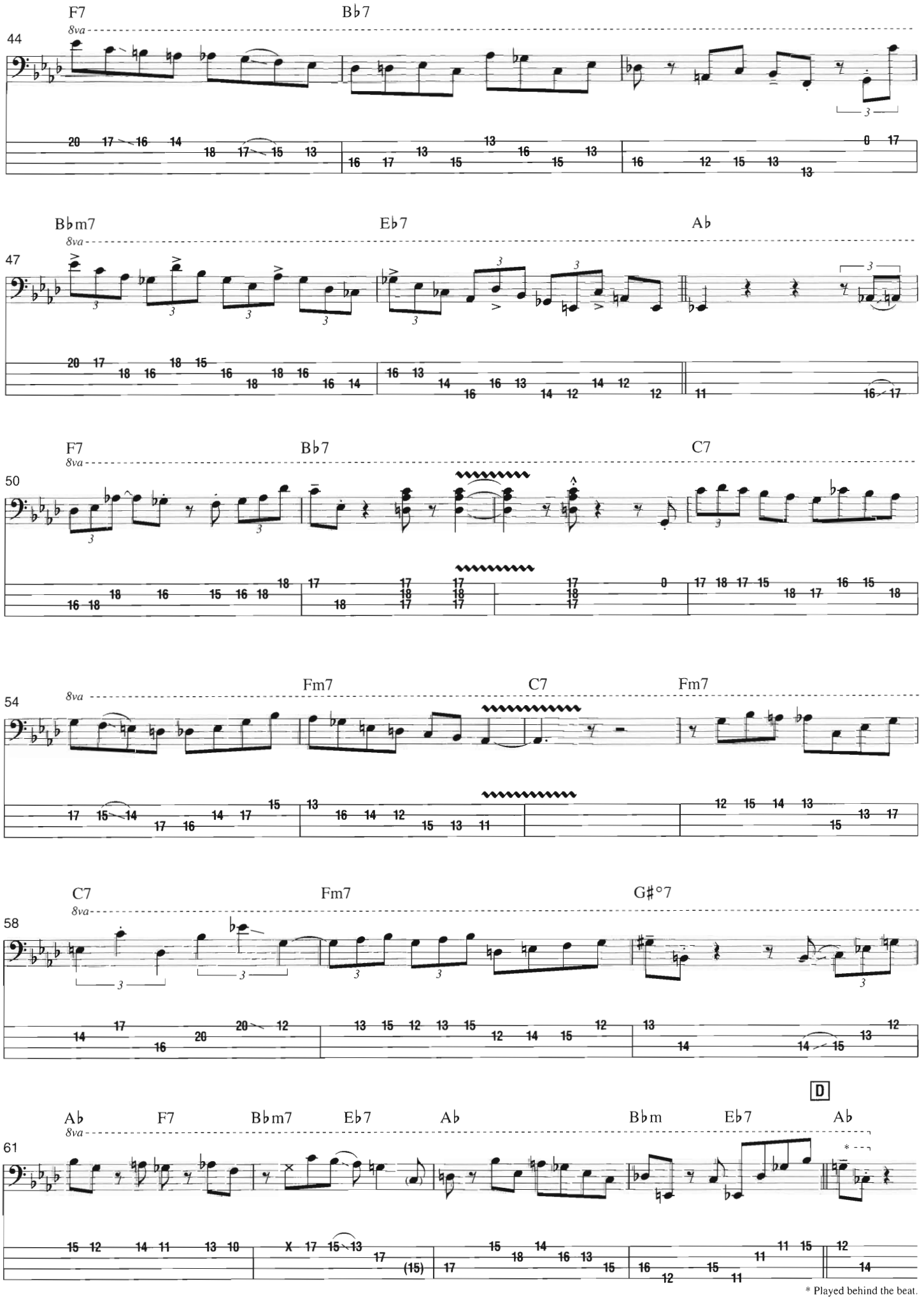








*Possible with fretless bass.



* Played behind the beat.

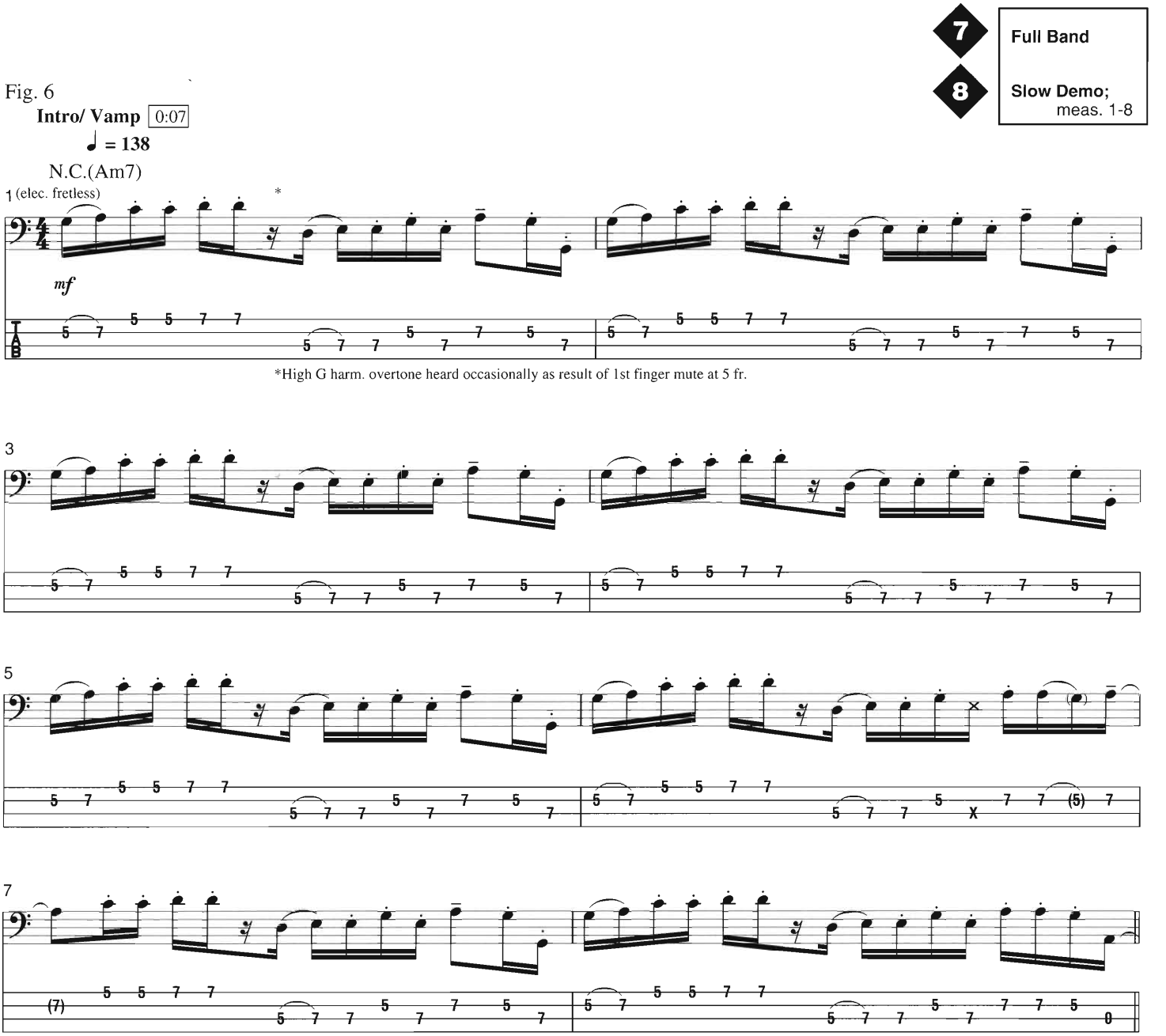
KURU

By Jaco Pastorius

Figure 6—Intro/Vamp

This vamp is a favorite among Jaco fans. It's a sixteenth-note groove with an Afro-Cuban feel that's based on an Am pentatonic scale (A–C–D–E–G). Jaco creates movement in the line, alluding to a two-chord movement (D to A) within the single chord harmony. Jaco plays the line with short punctuated notes, which make it almost sound like tuned percussion. There's a variation to the line that first occurs in measure 6, which happens sporadically throughout.

The most amazing thing about this vamp (and the song in general) is how it displays Jaco's incredible stamina. The whole track (along with its companion song, "Speak Like a Child" by Herbie Hancock) was recorded in one continuous take, complete with the live string section in the studio. Jaco repeats the vamp for sixty-four measures, through a piano solo and a short percussion solo as well, without once losing the feel or tone.



Copyright © 1976 Pastorius Music
All Rights Reserved Used by Permission

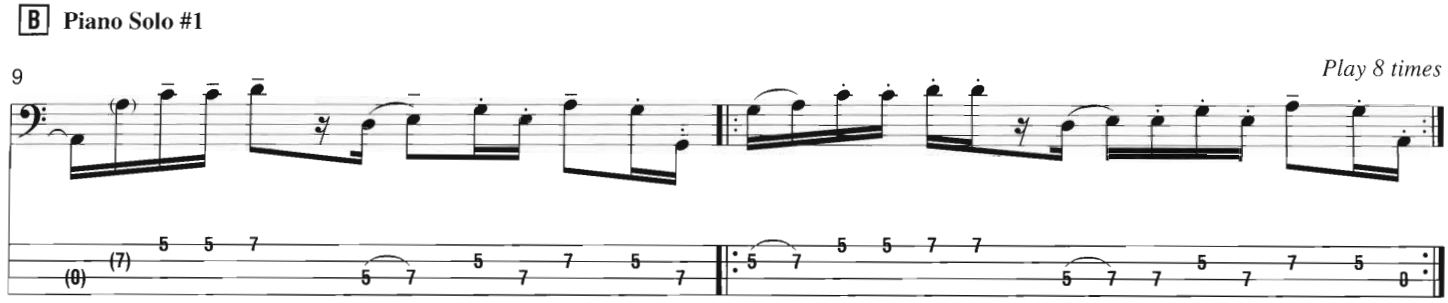
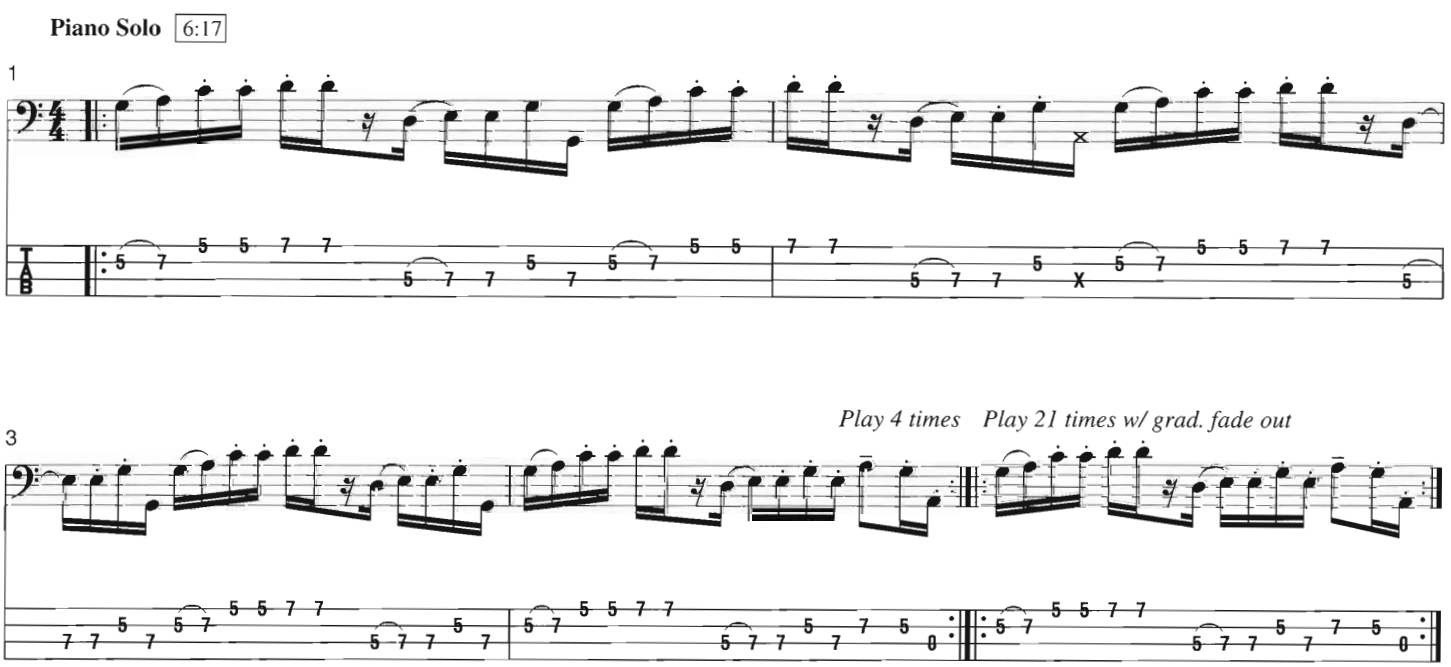


Figure 7—Piano Solo #1/ Vamp

After numerous excursions from "Kuru" to "Speak Like a Child" and back again, Jaco plays a very interesting variation worth special note. At 6:30 (about thirteen seconds into Herbie's solo), Jaco begins a partial version of the vamp line, which is only three beats long (instead of the usual four). This produces a three-against-four beat pattern. He plays the line five times in a row (fifteen beats) and finishes the fifth repetition with the usual fourth beat from the original phrase, completing the fourth measure (now sixteen beats). The new pattern now contains the correct number of beats for the cycle to begin again. Jaco plays this new four-measure phrase a total of four times before returning to the original phrase, which he then continues to the end of the song.

Fig. 7



PORTRAIT OF TRACY

By Jaco Pastorius

Figure 8—Complete song

This song set a new standard for bass players in terms of which harmonics are useful and what can be accomplished with them. Even more significantly, it allowed bass players to see the potential of the bass to be a truly solo instrument.

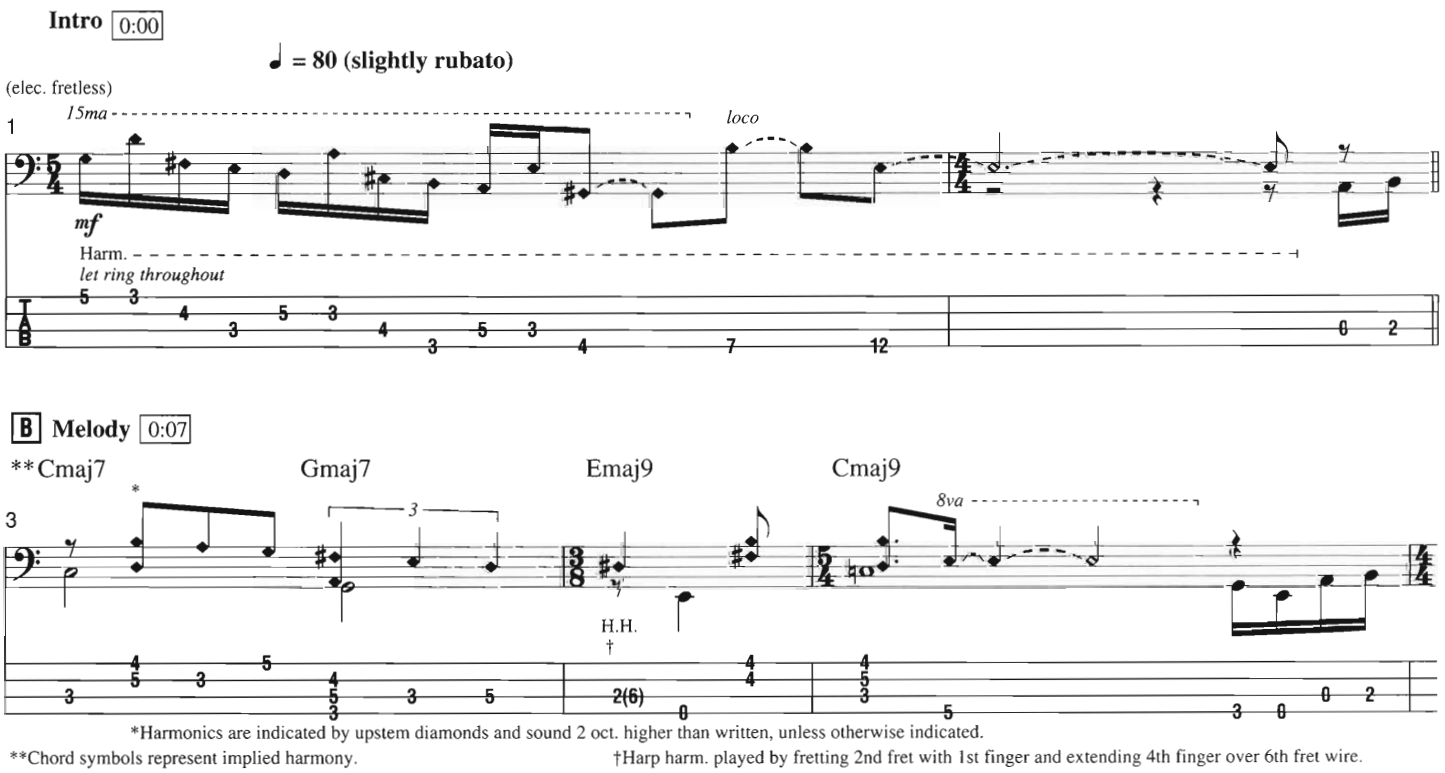
By combining harmonics and non-harmonics into chord structures and lines, Jaco gave the bass an orchestral sound. He demonstrated that the chord-melody style of piano and guitar players could be applied with stunning results to the electric bass.

The melody is played using only harmonics. A good way to get to know this tune would be to practice the melody on its own before attempting to combine it with the bass notes. In general, this would be the highest note in a chord group and single notes on the first three strings. There are exceptions, of course. One would be the doubled melody notes starting in section C (0:34) and running through to the end of section E (1:48). These are tricky in places and will take some getting used to. Follow the fingerings indicated in the music notation. These are the fingerings Jaco used and appear to be the best choices.

The most difficult harmonic to achieve in the whole song (especially for those of you with short fingers) is the D♯ in measures 4, 7, and 12 in the opening and closing melody. To play this, you must place the index finger of your fretting hand on the second fret (B) of the third string, then reach with your pinky and just touch the string over the sixth fret as you pluck. This trick can also be achieved using the thumb on your plucking hand in the area just around the middle pickup position to produce the harmonic, but it often will result in the fretted note being heard as well. Notice that in measure 48, Jaco uses the same technique for the Emaj7♭5 chord; this time it is in a much higher position and should not be hard to play. For the most part, Jaco plucked chords with his thumb and fingers, but take note that he rakes the chords at measures 13 and 15 with his index finger.

10

Fig. 8

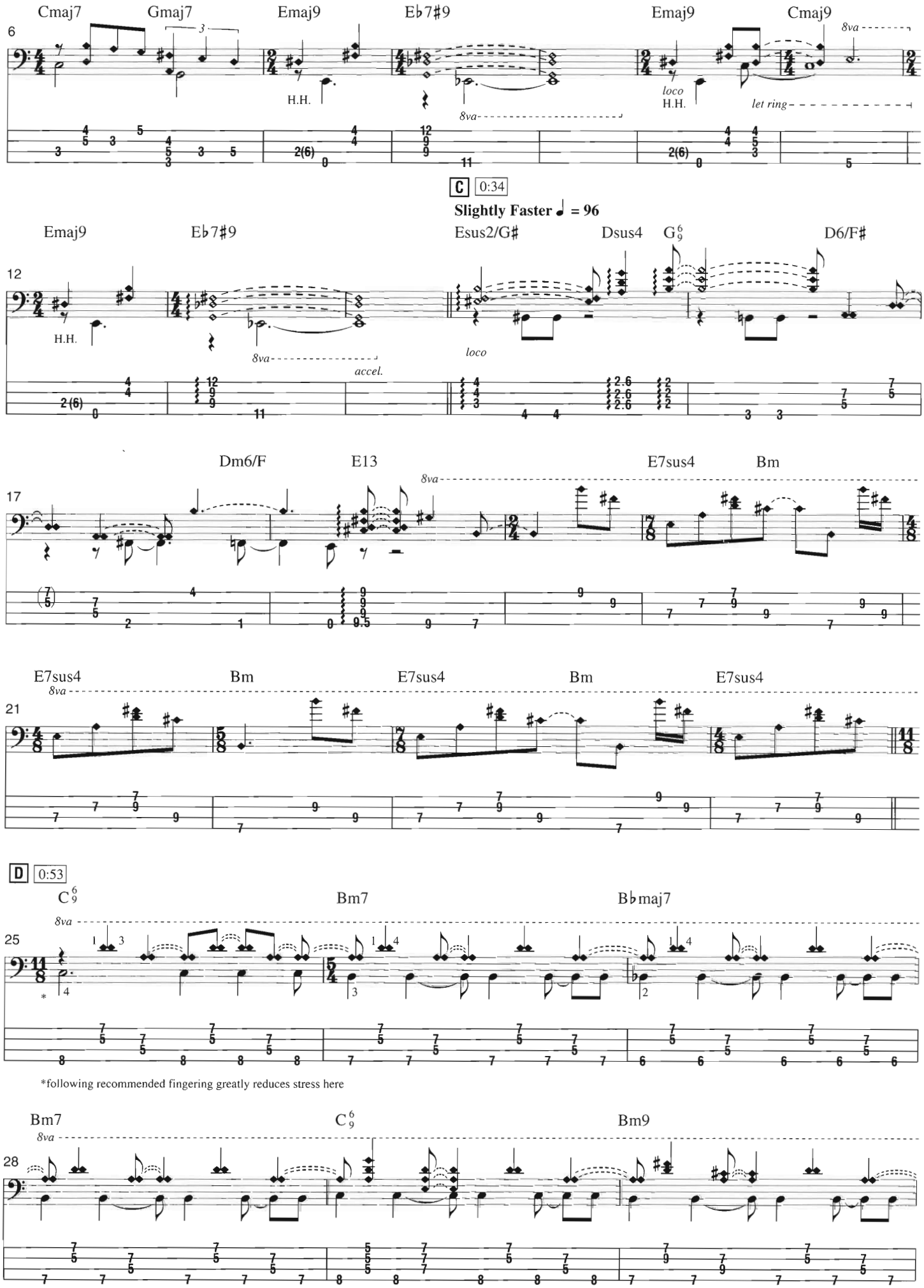


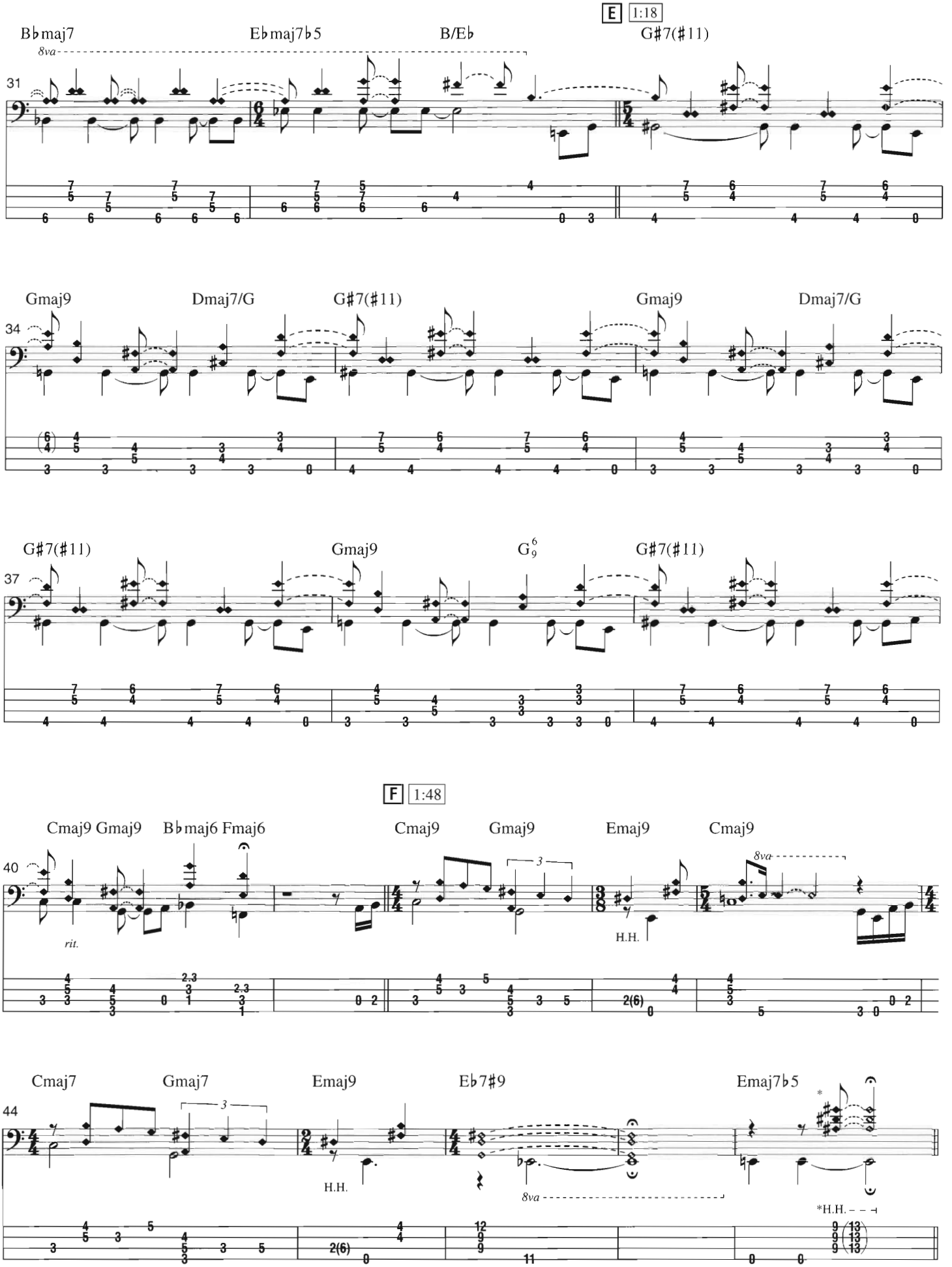
*Harmonics are indicated by upstem diamonds and sound 2 oct. higher than written, unless otherwise indicated.

**Chord symbols represent implied harmony.

†Harp harm. played by fretting 2nd fret with 1st finger and extending 4th finger over 6th fret wire.

Copyright © 1976 Pastorius Music
All Rights Reserved Used by Permission


Cmaj7
Gmaj7
Emaj9
E♭7#9
Emaj9
Cmaj9
6
H.H.
8va
loco
H.H.
let ring
C 0:34
Slightly Faster ♩ = 96
Emaj9
E♭7#9
Esus2/G#
Dsus4
G6/9
D6/F#
12
H.H.
8va
accel.
loco
Dm6/F
E13
E7sus4
Bm
17
8va
E7sus4
Bm
E7sus4
Bm
E7sus4
21
8va
D 0:53
C6/9
Bm7
B♭maj7
25
8va
*following recommended fingering greatly reduces stress here
Bm7
C6/9
Bm9
28
8va



*Harp harm. played by barring 9th fr. with the index finger and extending fourth finger to the 13th fr.

BRIGHT SIZE LIFE

By Pat Metheny

Figure 9—Melody, Guitar Solo (1st chorus)

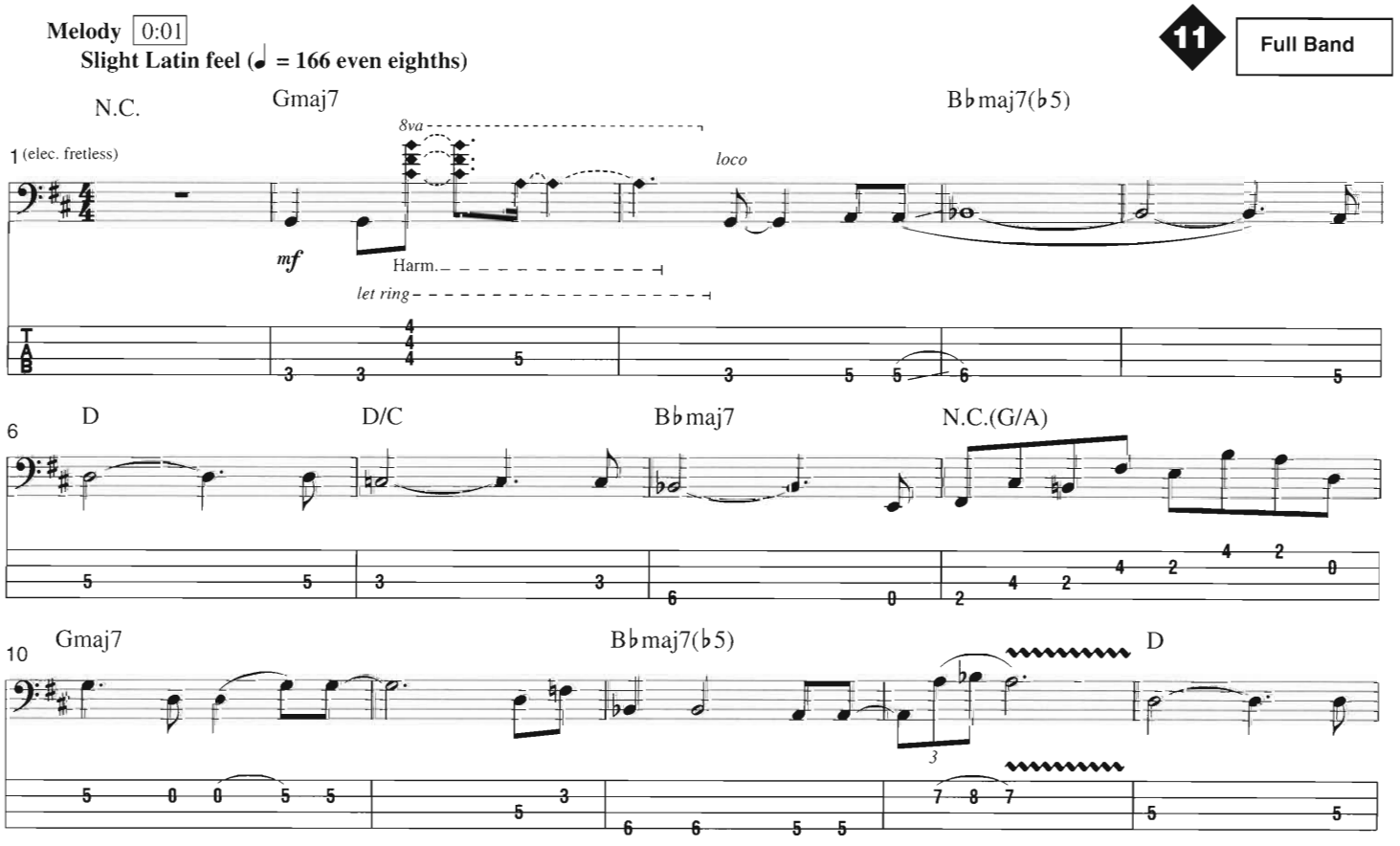
This is the title song from the album that brought Jaco to the attention of the music world. As incredible as this album is, Pat says that it only hinted at the awesome sound this trio could make when they played in the clubs.

Here is a good example of Jaco in a support role. His playing is subdued, yet solid. His ideas are strong and expressive, but he never gets in the way of the other players. The trio setting is a challenge because everything is so exposed; it also allows for much more freedom for the very same reason. Jaco makes the most of this in the melody section. Even though the line he plays is very laid back, he lets the sound of the bass speak with an occasional slide, hammer-on, or vibrato and long sustained notes rather than the traditional Bossa bass line you would expect.

At section B (0:25), Jaco introduces the world to his muted, funk-driven style. Articulation is everything here! Jaco plays this kind of line with a *very light* touch in the fretting hand while maintaining solid pressure and an *extremely accurate* sense of the rhythm in the plucking fingers.

During Pat's solo in section D (0:48), Jaco combines everything to keep the energy going. Notice the cool double stop at measure 54. Jaco plays the open A first to establish the chord root (notice how he ignores the E bass that's used in the melody section), and then follows with a bluesy chord made from the ♭7 and the 9th. He then slides it down a half-step and back to give it more flavor. There's another double stop at measure 61. This time, it begins on the 7th and the ♯9 of the B♭maj7♭5 chord (A♭ and C♯), slides up a half-step, and slides back. The single A in the return slide becomes the 5th of the descending D major arpeggio that follows.

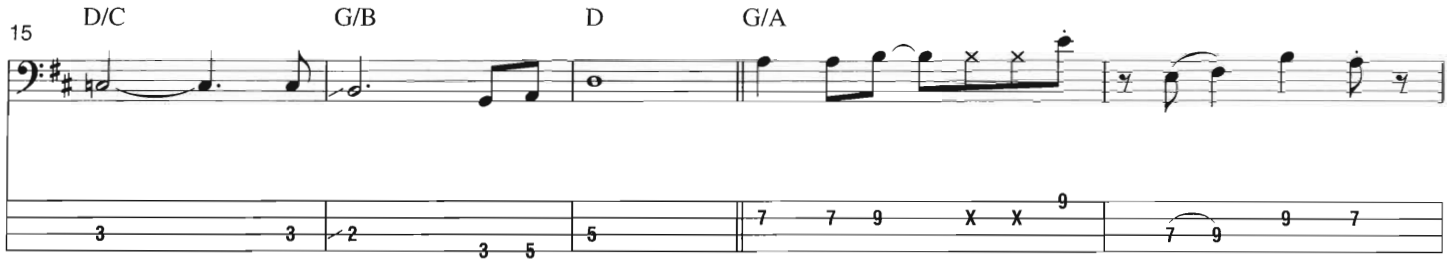
Fig. 9

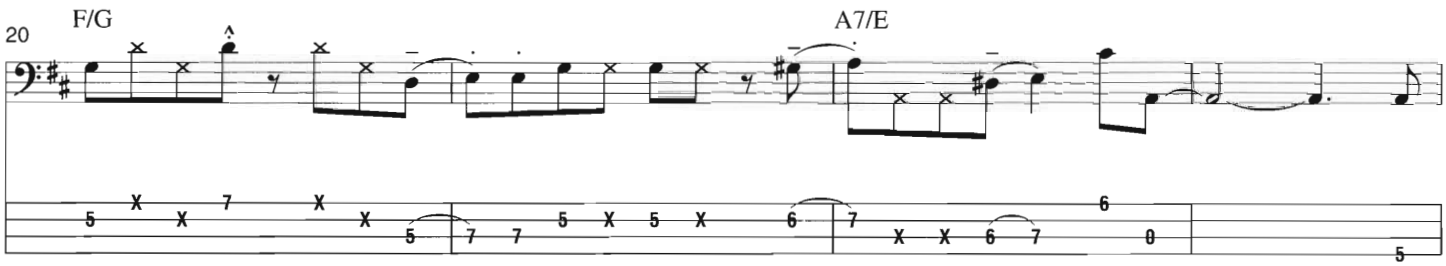


Copyright © 1975 Pat Meth Music Corp.
All Rights Reserved Used by Permission

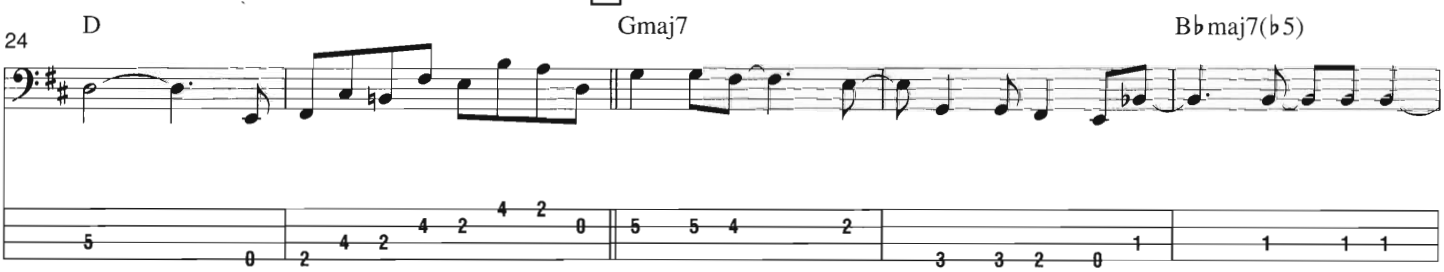
B 0:25

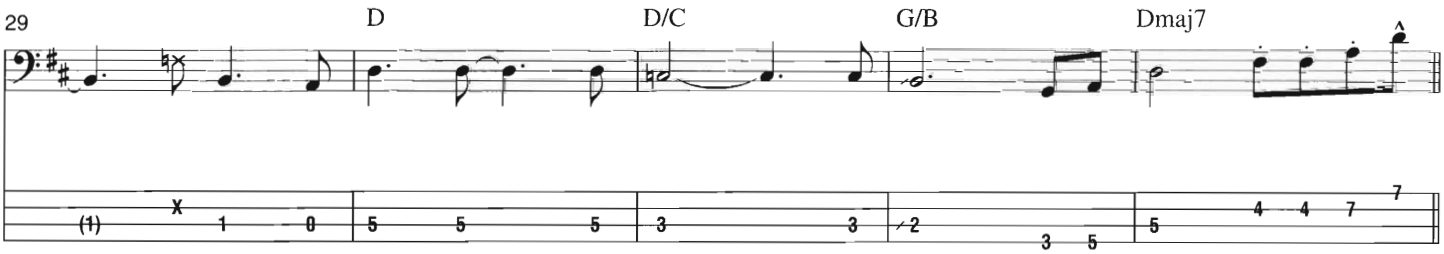
Slight Funk feel



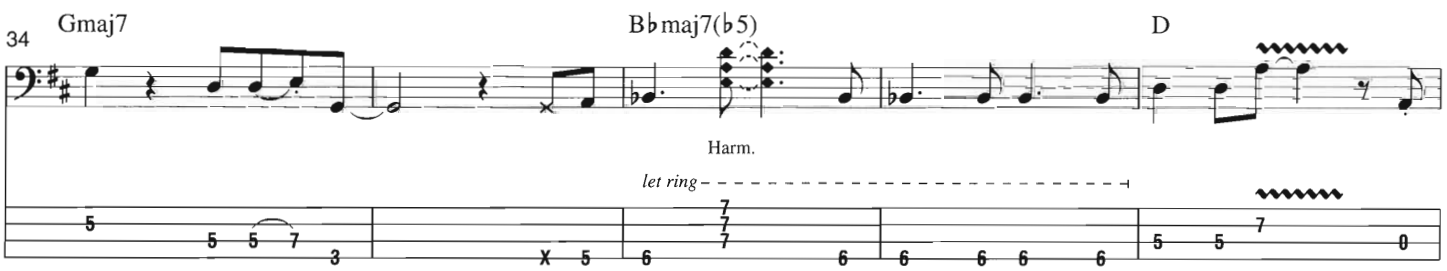


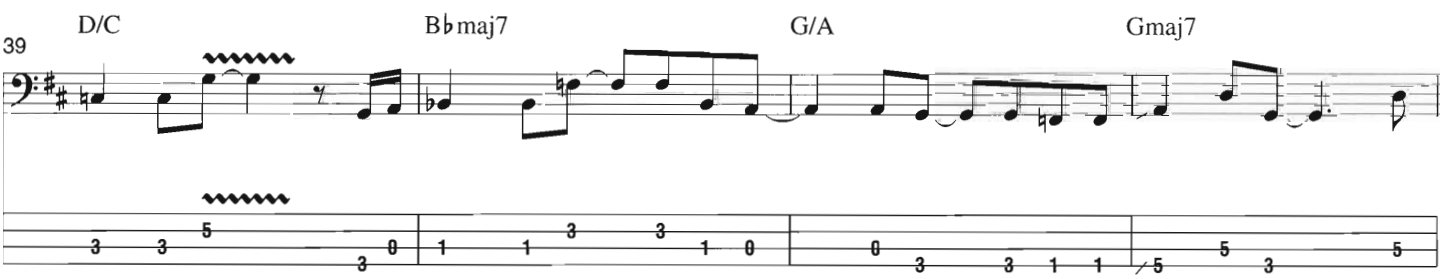
C **Latin feel**





D **Guitar Solo** 0:48





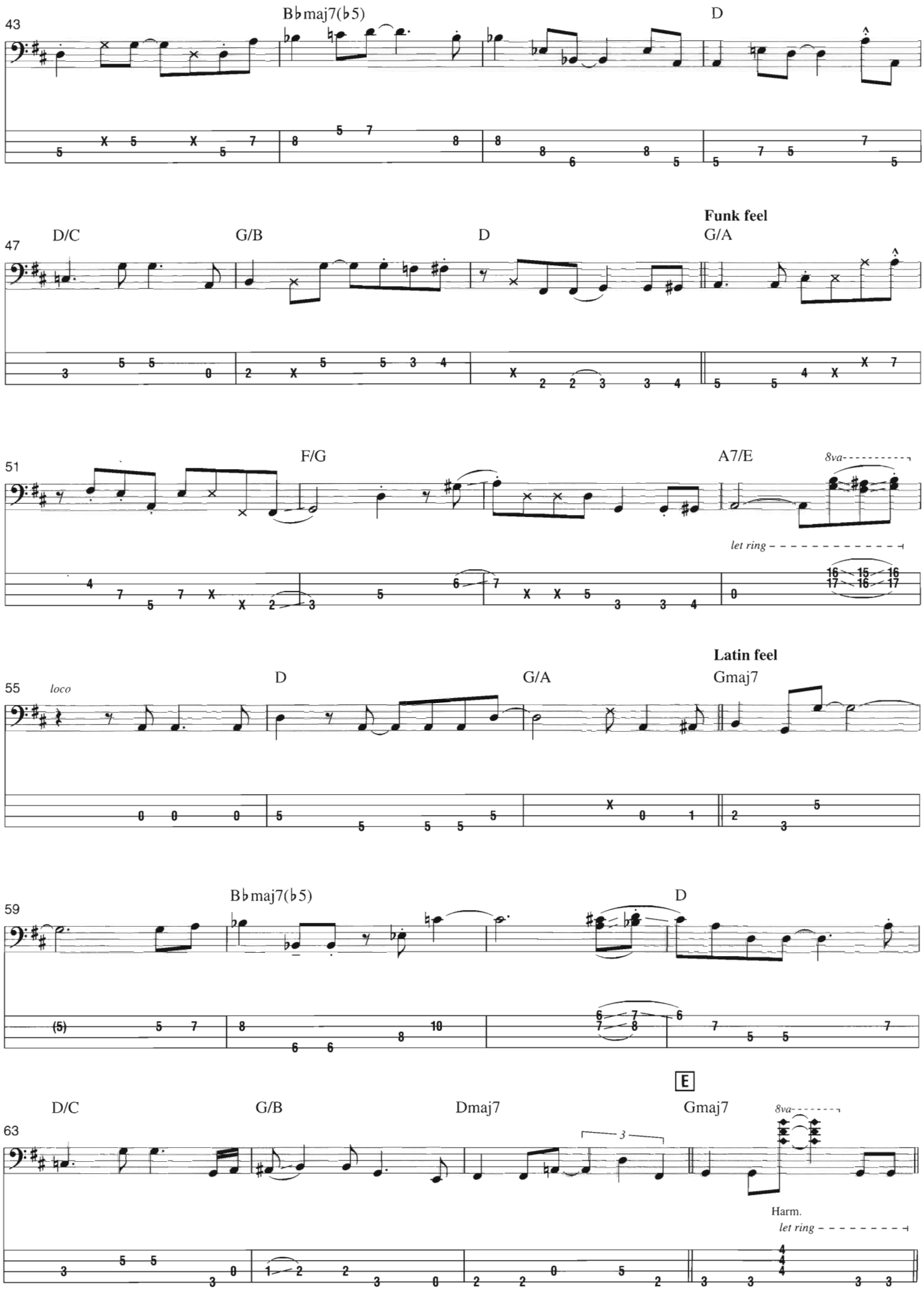

43
B♭maj7(♭5)
D
47
D/C
G/B
D
Funk feel
G/A
51
F/G
A7/E
8va
let ring
55
loco
D
G/A
Latin feel
Gmaj7
59
B♭maj7(♭5)
D
63
D/C
G/B
Dmaj7
E
Gmaj7
8va
3
Harm.
let ring

Figure 10—Bass Solo (2nd chorus)

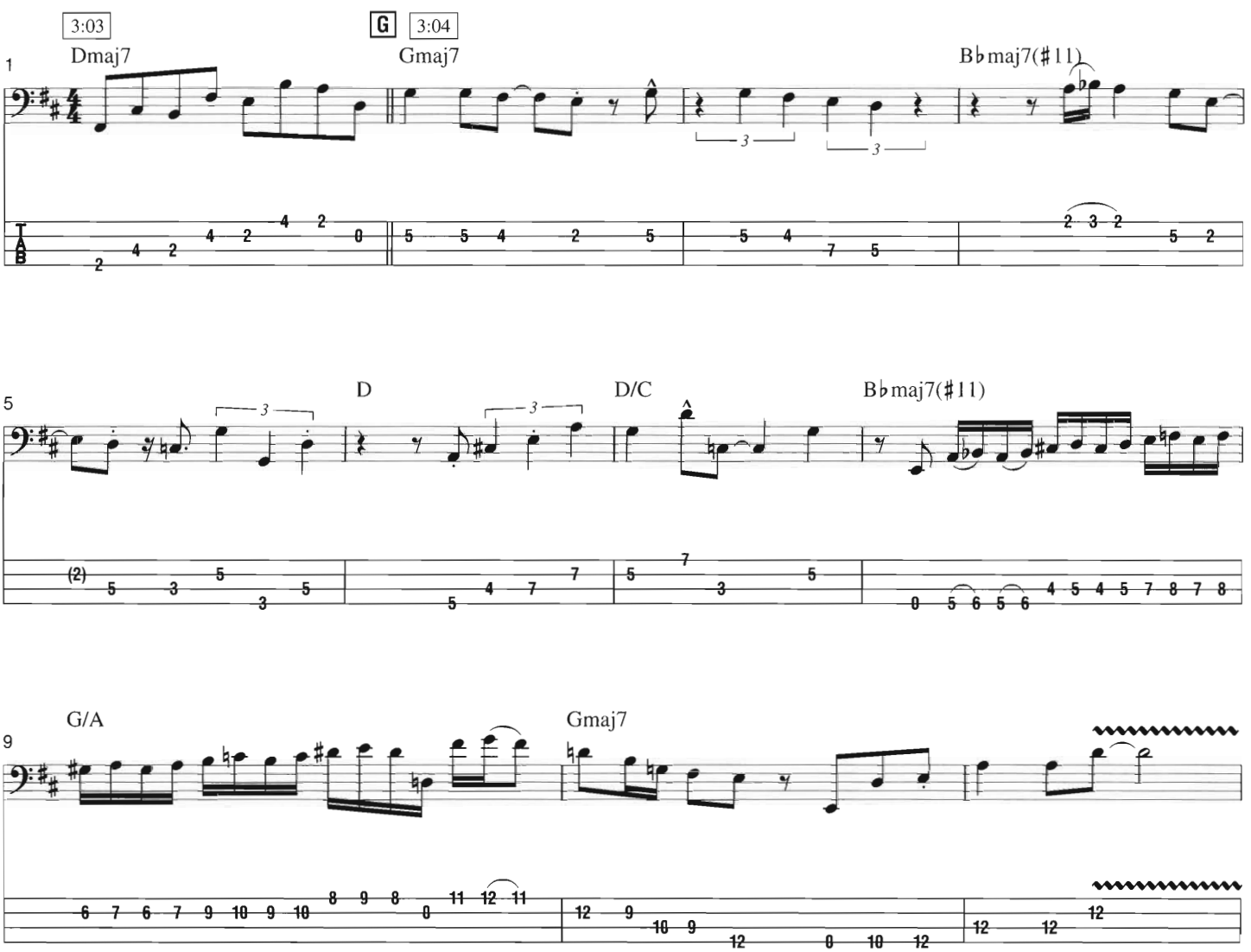
Jaco always gives a clear indication of where he is in the form even when he is soloing. Note how he restates the main theme line just before the beginning of his second solo chorus, signaling his position within the form.

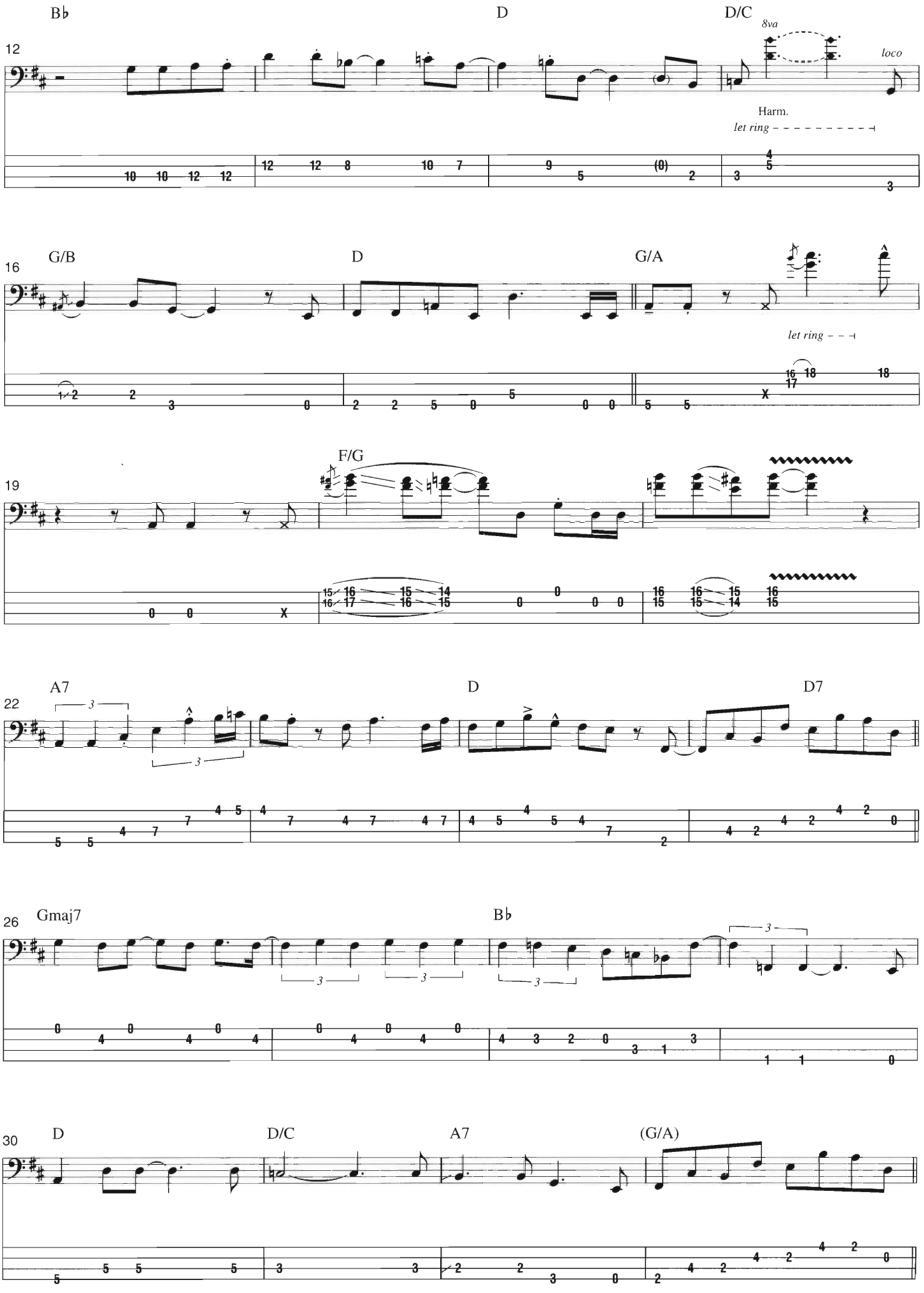
This chorus is interesting because of the large variety of rhythm patterns Jaco uses. He frequently uses the quarter-note triplet (measures 3, 5, 6, 22, and 27–29), which gives the phrase a slightly sluggish feel that tugs at the underlying beat. Of particular note are the triplets in measures 27 through 29. This string of mixed rhythms increases the tension of the line, adding dramatic effect just before the end of the solo. In measure 8, Jaco takes off with a heavy dose of sixteenth notes. The basic structure of this run is an ascending B♭maj13♯11 arpeggio (B♭–D–F–A–C–E–G), though it sounds complex because of the twisted route Jaco takes to get there.

There are more double stops in measures 18–21. This time, Jaco plays off the A bass of the slash chord (G/A) in measure 18, treating the G and C♯ notes in the double-stop as the ♭7th and 3rd of an A7 harmony. In measure 20, he turns things around and plays the root and 3rd (G and B) of G harmony. He slides down in half steps to F and A, treating them as the ♭7th and 9th of the G harmony. In the next measure, he turns it around again, this time playing the ♭7th and 3rd again (F and B of the G harmony). Jaco's guitar-like playing is always impressive, but the real cleverness lies in how he manipulates these small two-note voicings to produce such a wide range of harmonic possibilities.

12 Full Band

Fig. 10




B♭
D
D/C
8va
loco
12
Harm.
let ring
G/B
D
G/A
16
let ring
F/G
19
A7
D
D7
22
Gmaj7
B♭
26
D
D/C
A7
(G/A)
30

BIRDLAND

By Josef Zawinul

Figure 11—Intro

"Birdland" is the song that brought Weather Report and Jaco to the forefront of mass audience appeal in 1977. Its catchy melodies and relentless four-beat pulse attracted new fans of rock and pop audiences who had never listened to jazz. In fact, it became so popular that it became a disco favorite for a time. The vocal group Manhattan Transfer even did an arrangement of it with lyrics added.

Jaco's role in this tune is mostly supportive, although he plays the melody riff in the intro. He uses artificial harmonics to get the sound into a higher register; because the sound of the natural notes can be heard too, a doubling effect is created. Jaco achieves these harmonics by fretting the notes of the melody up high on the fretboard. He then rests the thumb of his other hand on the same string as the melody note one octave higher while plucking the string with his middle finger behind the thumb. It's important to follow the relative position of the fretted notes with your thumb so that you always get a harmonic that's one octave higher. If you don't, it's possible that you may produce other harmonics that are not part of the melody. The method is not foolproof, and an occasional natural tone can be heard. Jaco uses this to his advantage though, letting the inconsistencies create an illusion of octave doubling in the line.

Fig. 11

© 1977, 1978 MULATTO MUSIC
International Copyright Secured All Rights Reserved

PALLADIUM

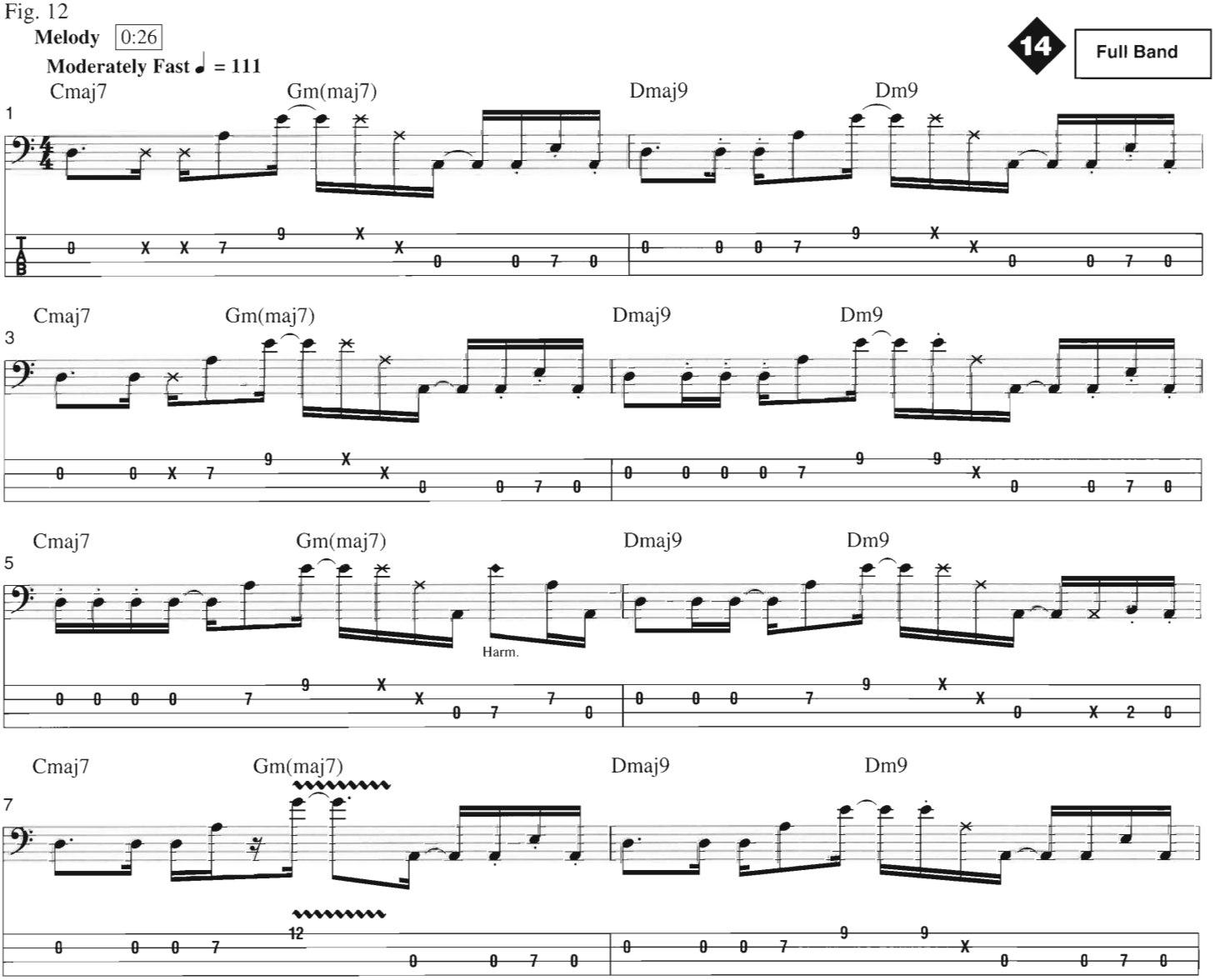
By Wayne Shorter

Figure 12—Melody, Interlude

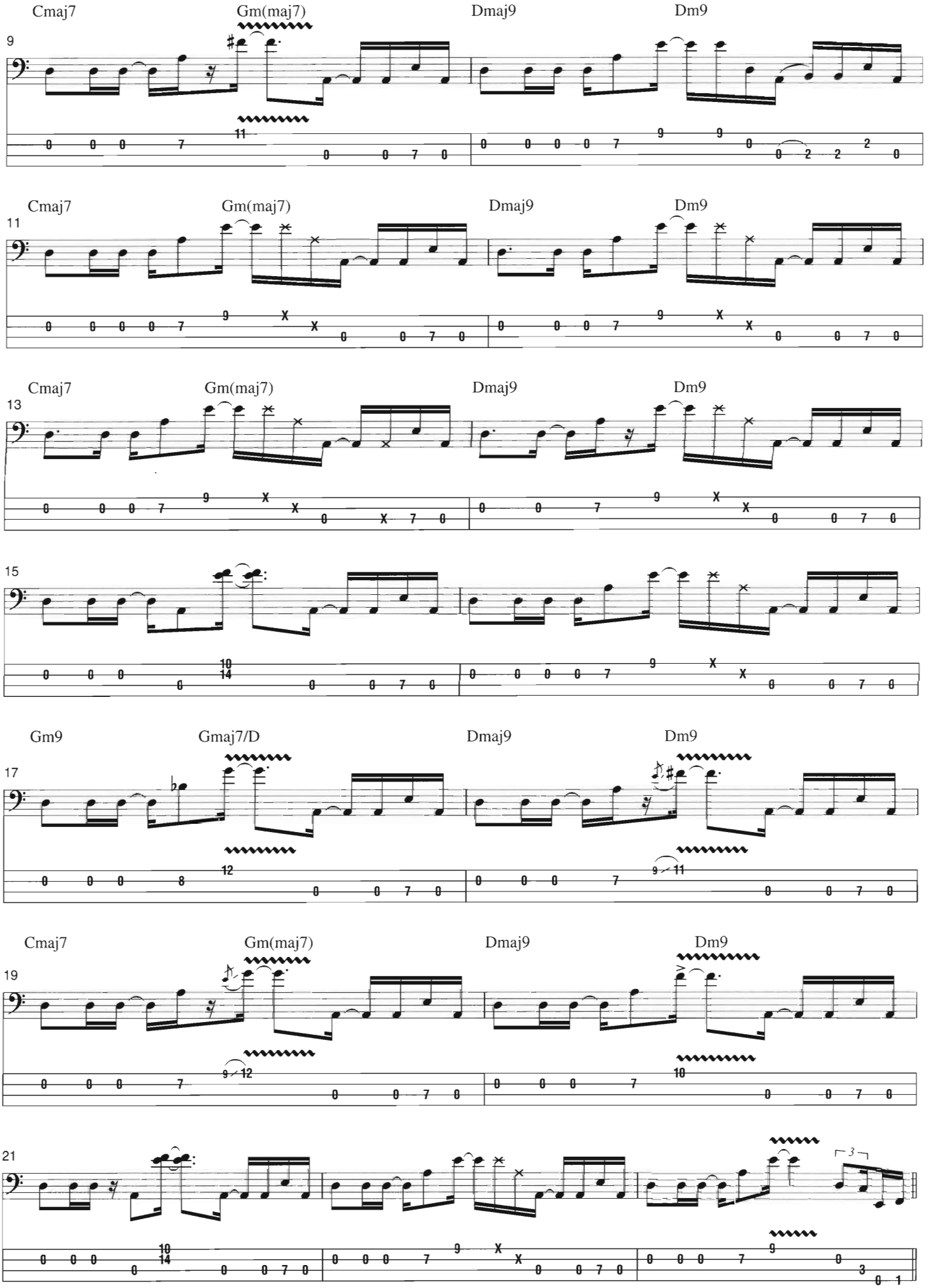
Before Jaco joined Weather Report, they were a highly respected band in jazz circles, but not well known otherwise. Their low-keyed groove music was innovative for the times and a very different approach from the traditional jazz styles from which most of the members had come. Jaco's brand of groove injected the band with energy to spare and launched them over the top.

The melody section of "Palladium" (0:26) begins with Jaco setting the pace with an infectious Latin/funk kind of groove. This is punctuated by Zawinul's chord hits on beat one and on the sixteenth before three. The sparse arrangement lets the percolating bass groove stand out and drive the song. The focal point of this one-measure line is the anticipated third beat. Jaco begins to use this focal point to accentuate his line starting at measure 7, introducing new notes that highlight different chord tones, even when the chord progression changes temporarily at measure 17. He continues playing with this idea through the end of the section, using heavy finger vibrato and an occasional two note cluster (see measures 15 and 21) to enhance the effect.

Fig. 12



Copyright © 1977 ISKA MUSIC
All Rights Administered by IRVING MUSIC, INC.
All Rights Reserved Used by Permission


Cmaj7
Gm(maj7)
Dmaj9
Dm9
9
11
Cmaj7
Gm(maj7)
Dmaj9
Dm9
11
Cmaj7
Gm(maj7)
Dmaj9
Dm9
13
15
Gm9
Gmaj7/D
Dmaj9
Dm9
17
12
Cmaj7
Gm(maj7)
Dmaj9
Dm9
19
21

TEEN TOWN

By Jaco Pastorius

Figure 13—Melody

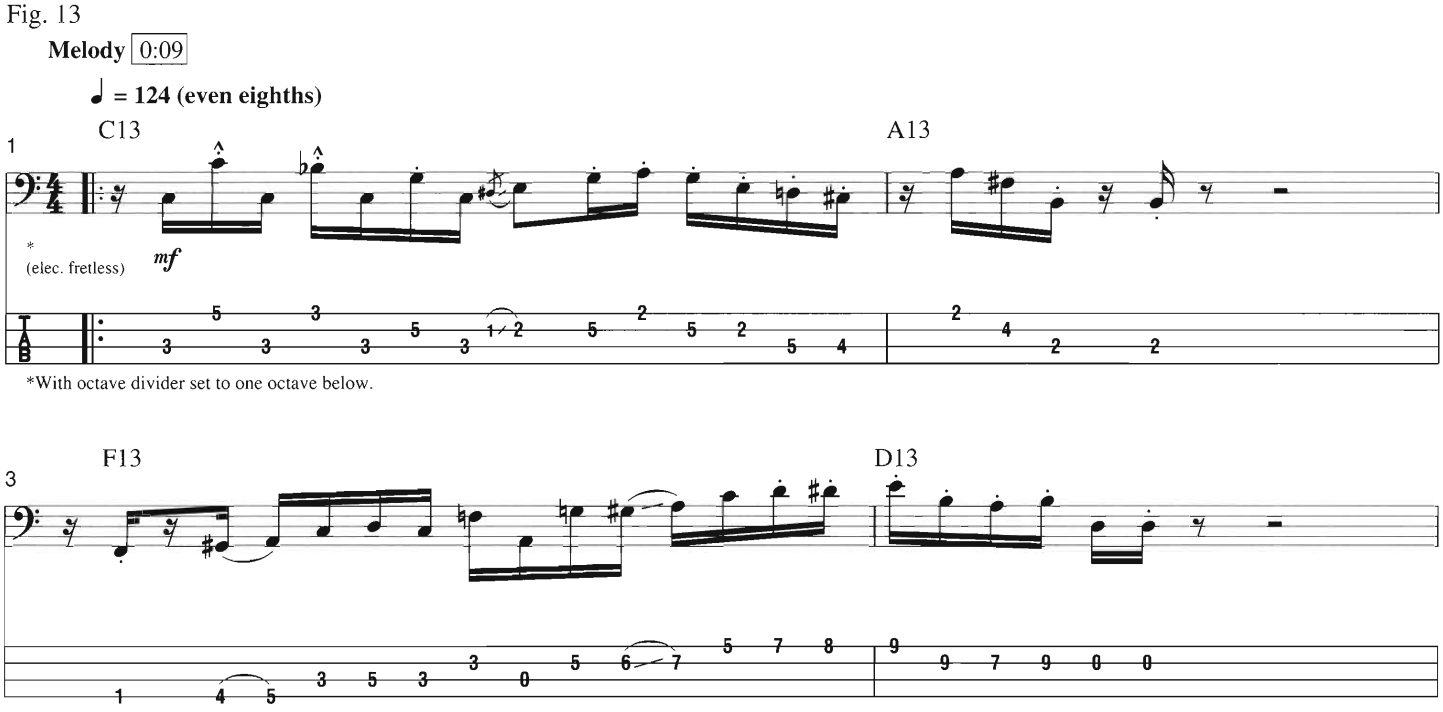
This is one of two Jaco contributions to the *Heavy Weather* album (the other is "Havona"). It's also the favorite of many bass players. The song begins with the classic Weather Report sound of Wayne Shorter's soprano sax and Zawinul's synth doubling the opening riff. Check out their *Mysterious Traveler* album from just a few years before for a good comparison.

The melody (0:09) is Jaco's, and the syncopated sixteenth-note lines are a great contrast to the opening statement, though the underlying sound is still classic Weather Report. This song contains some of Jaco's coolest riffs. The first line opens with a descending C7 arpeggio (C–B♭–G–E) mingled with a C pedal and completed by a descending C major pentatonic (A–G–E–D). Instead of ending on the C root though, Jaco anticipates the A13 in the next measure by ending the line on a C♯ (3rd of A13). The next two lines are common to blues and funk. The rhythmically complex lines at measures 8–9 and 10–11 are especially interesting. The basic structure is simply ascending and descending chord tones. Each chord tone is preceded by a two-note chromatic passage leading up or down to it. The horn-like punches on C at the end of measure 12 and the end of the melody anticipate the C13 chord in the next measure and add dramatic impact.

The phrases in this melody are quite complex rhythmically and are extremely difficult to play with precision. Timing is everything here. Practice with a metronome set to the eighth beat (eighth note = double your quarter beat) and slow it way down until you are comfortable with playing the unusual sixteenth-note groupings of each phrase.

15 Full Band

Fig. 13



Copyright © 1977 Haapala Music
All Rights Reserved Used by Permission

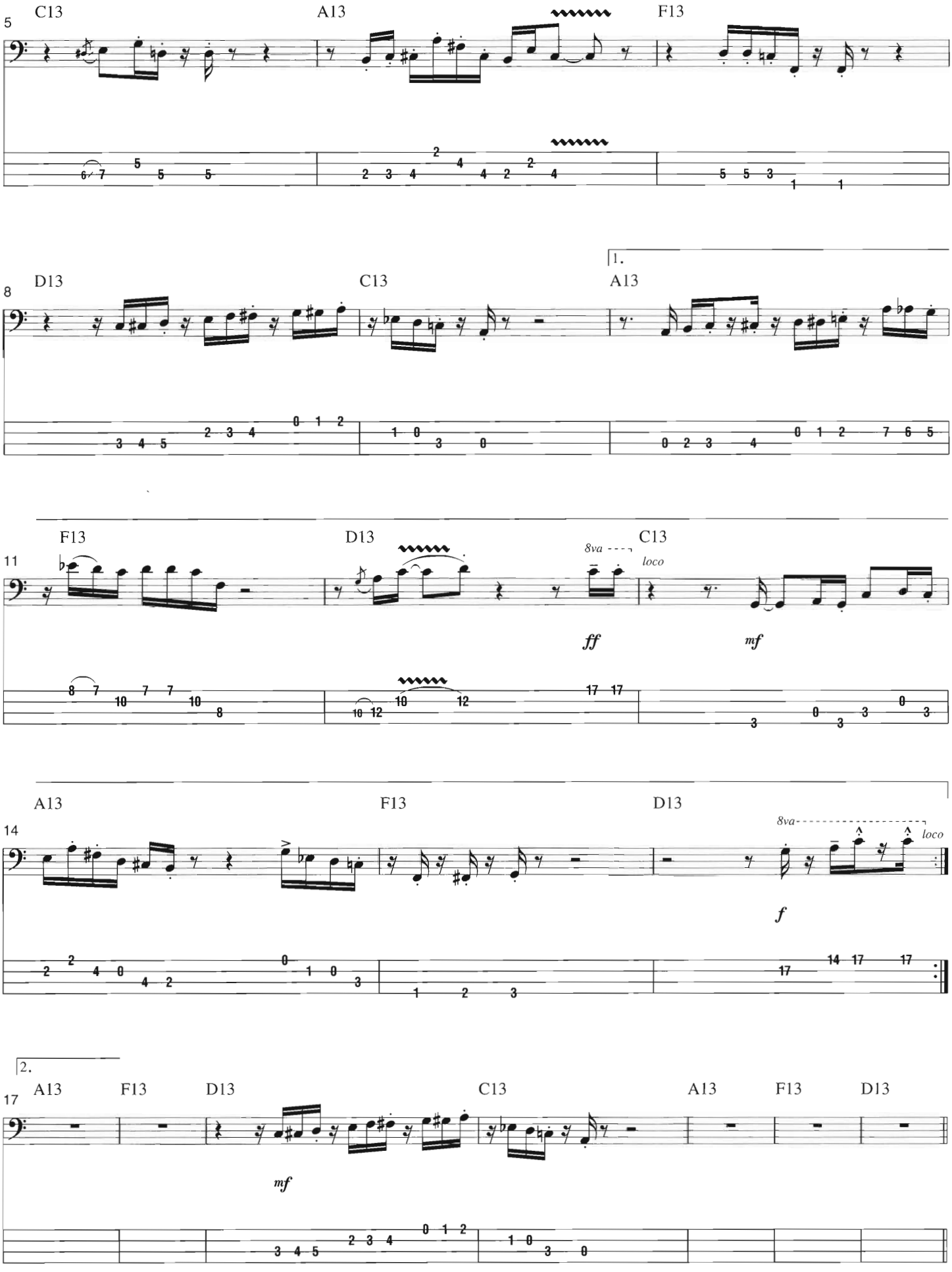
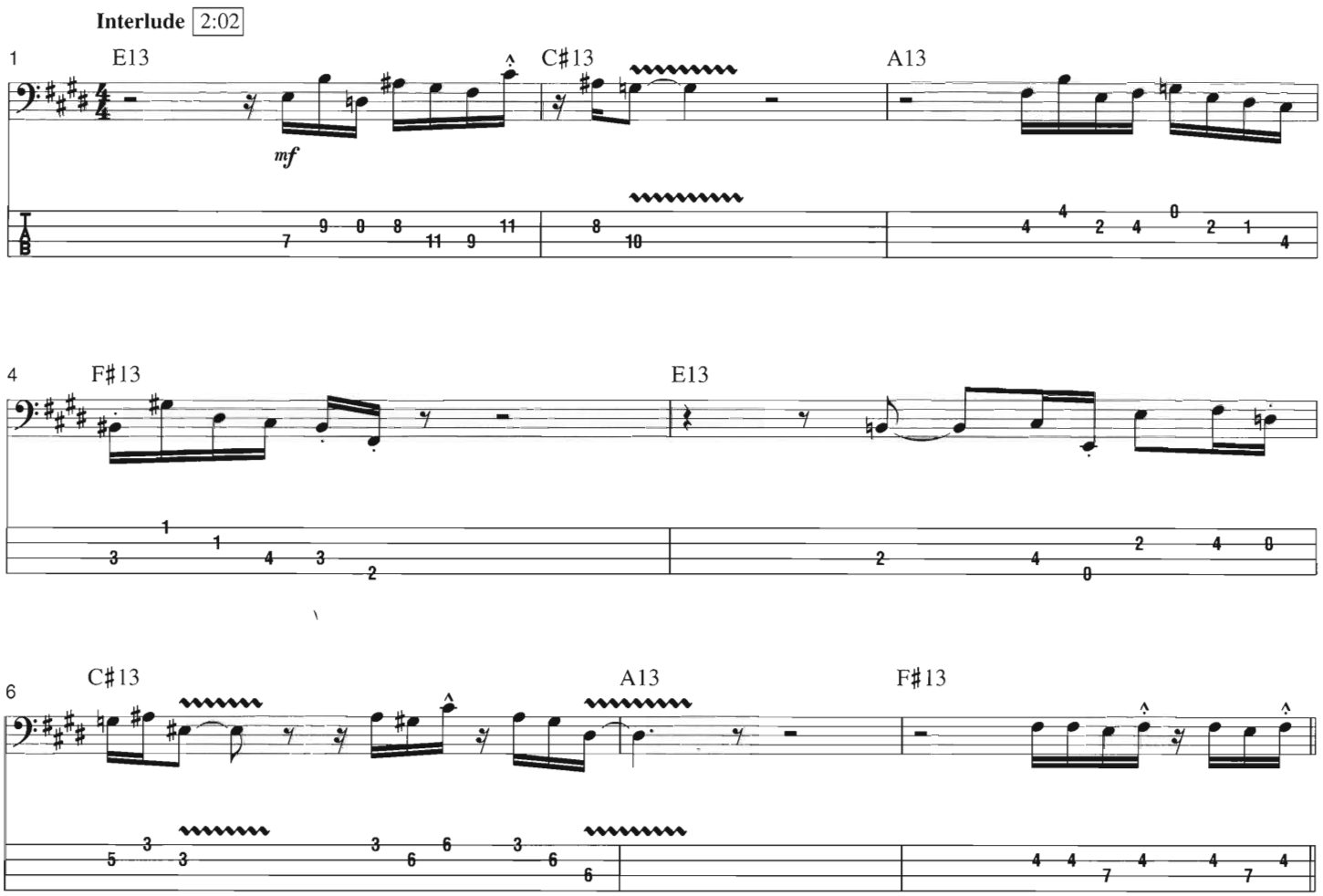

5
C13
A13
F13
8
D13
C13
1.
A13
11
F13
D13
8va
loco
C13
ff
mf
14
A13
F13
D13
8va
loco
f
17
2.
A13
F13
D13
C13
A13
F13
D13
mf

Figure 14—Interlude

The new chord progression of the interlude has a mysterious sound. This is reflected in Jaco's melody by the frequent use of the tritone (an interval of a ♯4 or ♭5), which is dissonant and often associated with mystery. Sometimes the tritone is between two melody notes as in measures 1 and 2. Here, the C♯ at the end of measure 1 is resolved with a G which concludes the phrase in measure 2. Other times, the tritone can be found between a melody note and the underlying chord root: G melody against C♯13 (measures 2 and 6), D♯ melody held over against the A13 in measure 7.

16 Full Band

Fig. 14



TALK TO ME

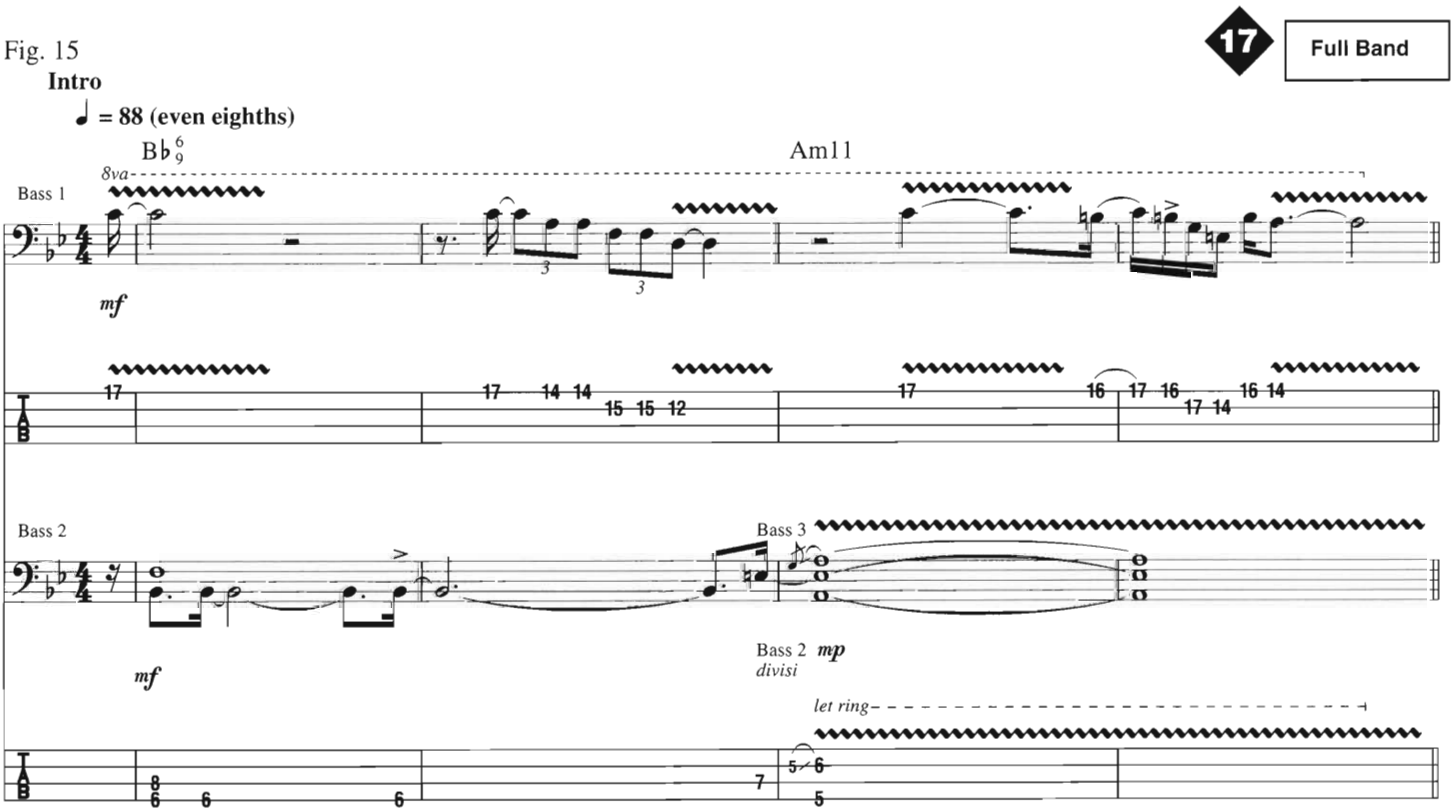
Words and Music by Joni Mitchell

Figure 15—Intro

Jaco's association with Joni Mitchell brought out some of his most sensitive moments on record. The album *Don Juan's Reckless Daughter* is the second of four recordings that Jaco did with Joni, and this song is a good example of the interplay that occurred between the two sensitive artists.

Jaco never shied away from doing anything unconventional or untried, even on other musicians' records. Where most bass players would lay back and just play a part, Jaco stepped out front and played for all he was worth. Double tracking has been a common procedure for guitarists and vocalists in pop and rock ever since multitrack recording has been around, but multitrack a bass part?... Come on! Jaco didn't seem to have a problem with it, and he put it to good use here. Jaco's solo in the intro is accompanied by not just one other bass track, but by two. It's curious why this was done, but they fill out the sparse background nicely.

The solo itself is tasteful and has a singing quality. This is a side of Jaco's style we rarely get to hear in the context of the larger ensembles he played with the majority of the time. Jaco begins the solo on a long, vibrato-drenched C note (the 9th of the B♭6/9), which is immediately recognizable as Jaco. He gives the long notes extra emphasis by applying a strong finger vibrato to them; the fretless fingerboard on his Fender bass further enhances the vocal-like sound this produces. The next line is a simple descending B♭maj9 arpeggio beginning on the 9th and ending on the 3rd (C–A–F–D). Its effectiveness is enhanced by his use of eighth-note triplets against the steady sixteenth-note rhythm of Joni's guitar. Jaco follows this with a similar line, consisting of a descending Am9 arpeggio (C–B–G–E–A) with a contrasting rhythm and a minor twist at the end of the line.

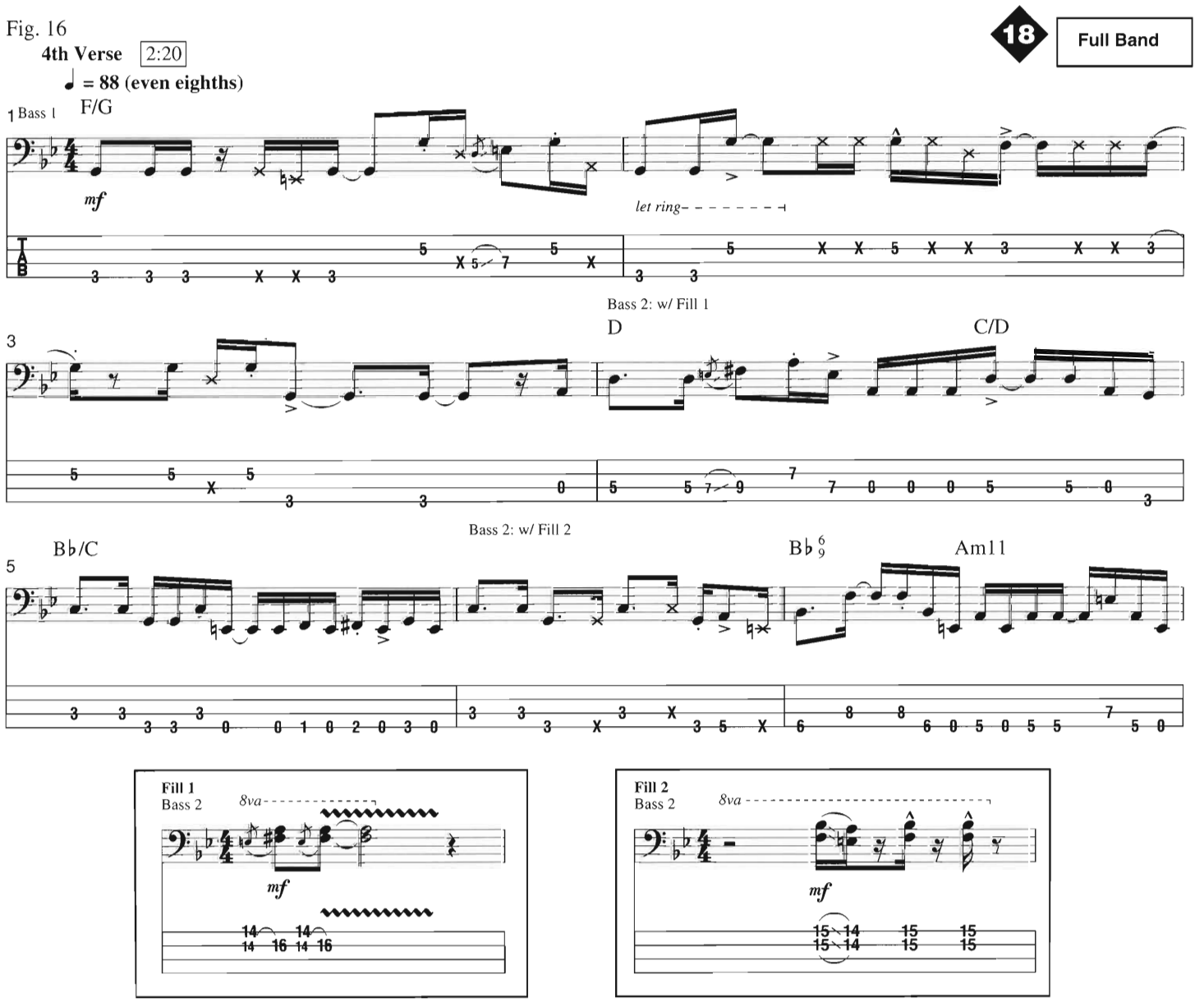


© 1976, 1977 CRAZY CROW MUSIC
All Rights Reserved Used by Permission

Figure 16—4th Verse, Outro

Jaco always manages to make his funky groove style fit every occasion. In this case, it really enhances Joni's rhythm guitar, giving the song a feeling of frantic anticipation as the lyrics suggest. The line itself is very simple, staying close to the root of each chord (almost all roots and fifths). The sixteenth-note muted rhythm carries the part. Any accents are carried by the second bass overdub. The fills are short responses to the feelings portrayed in the words. The best one is his humorous imitation of Joni's comment, "I'm always talking, bwuak, bwuak, bwuak, bwuak, chicken squawking." Jaco seems to find just the right tonalities in the G and E notes (the 2nd and major 7th against the F7 chord) to express the sound. The major 7th (E) does the trick by creating a half-step dissonance between it and the chord tones.

At 2:53, Jaco gets a chance to talk some more. The outro is a two-chord vamp, the same as the beginning of the song. Jaco continues the underlying bass line and adds a double solo line over the top. He begins (measures 16–18) with much the same line as in the song's opening; only the rhythm is changed. The two solo bass parts then play back and forth, talking to each other as the song closes as if to show the mutual conversation that finally takes place between Joni and her companion. Pay special attention to the artificial harmonics at measures 21–23 in the bass 3 part. Jaco uses the thumb of his picking hand laid across the string in front of his plucking finger one octave above the fretted note to achieve these tones.



Bass 2: w/ Fill 3

8 F/G F/A B♭ $^{6}_{9}$ Am11

let ring - - - - - - - - - - - -

Outro 2:53

Bass 2: w/ Fill 4

11 F/G F7 B♭ $^{6}_{9}$

let ring - - - - - - - - - -

14 Am11

let ring -

Bass 2: w/ Fill 5

16 B♭ $^{6}_{9}$

Fill 3
Bass 2

8va

Fill 4
Bass 2

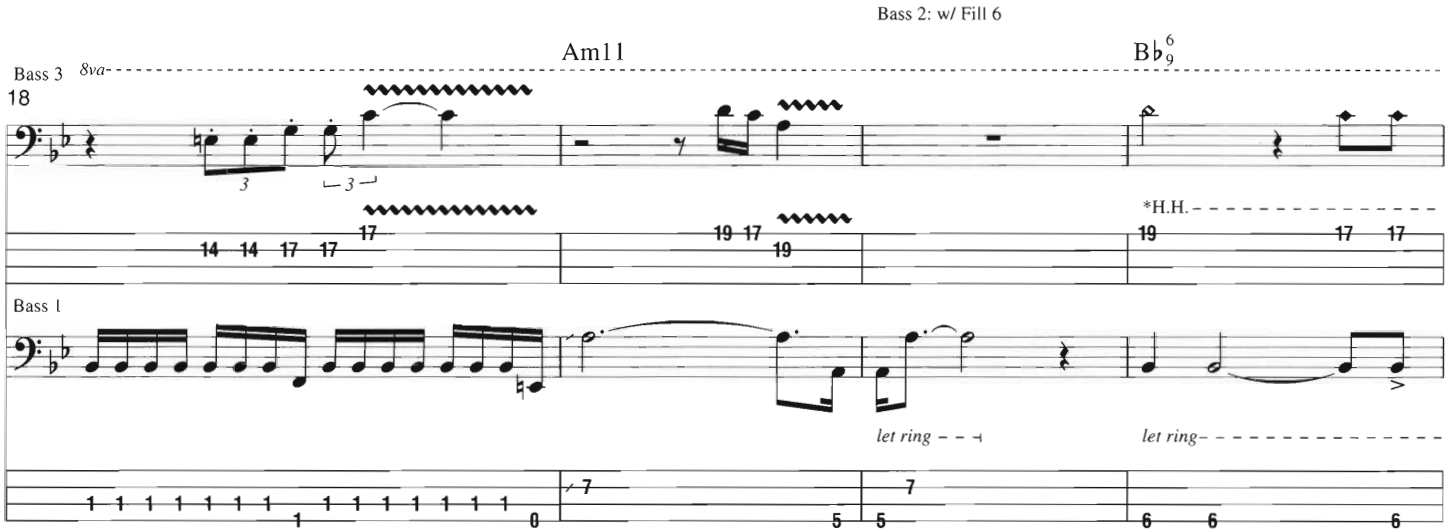
8va

f

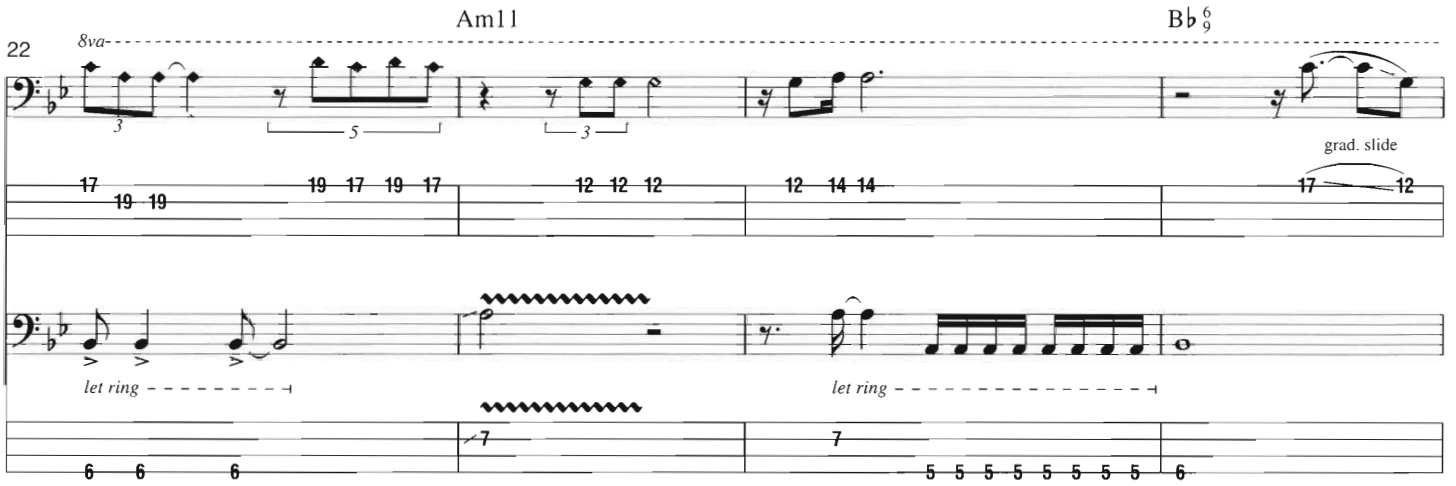
* Played behind the beat.

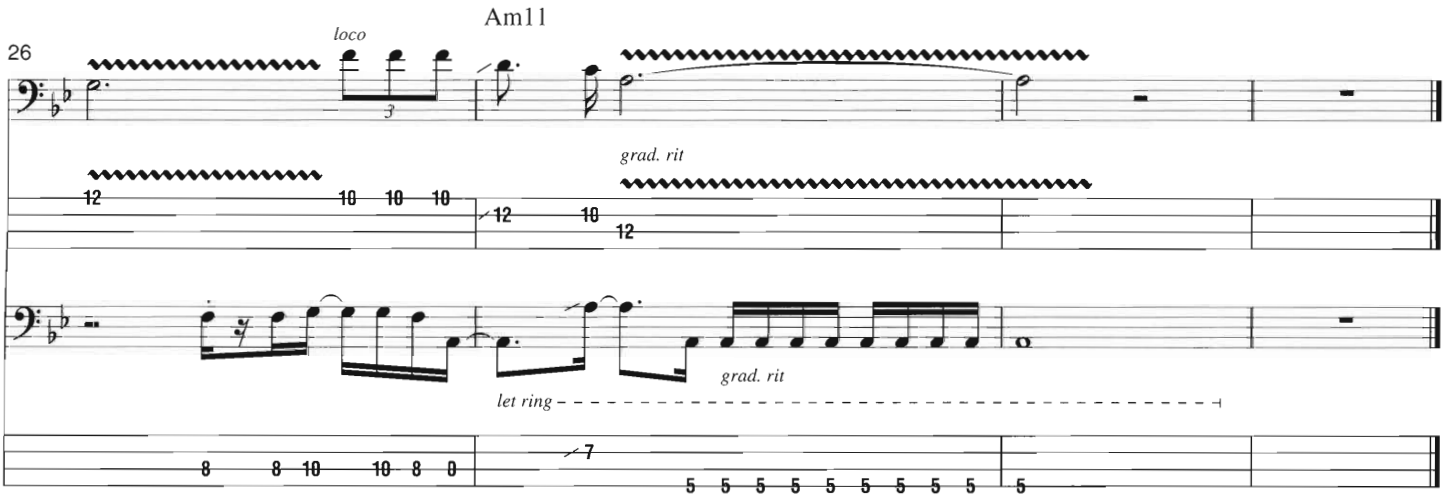
Fill 5
Bass 2

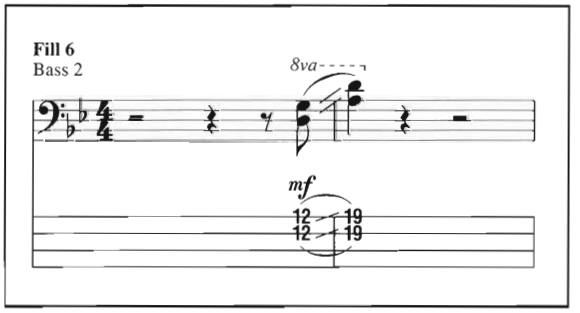
8va



*Rest the thumb of the plucking hand lightly across the string one octave above the fretted note to play the harmonic.







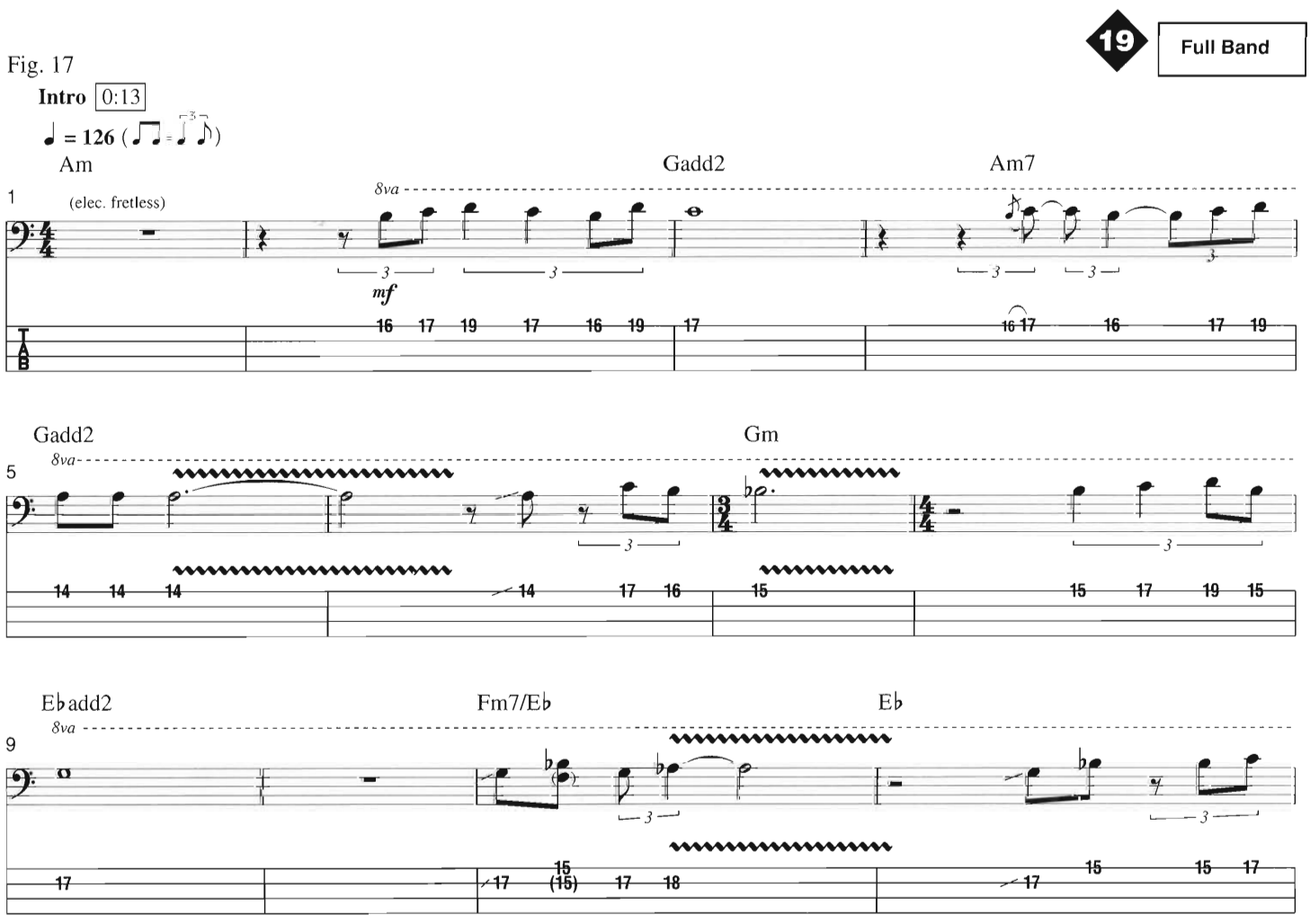
GOD MUST BE A BOOGIE MAN

Words and Music by Joni Mitchell

Figure 17—Intro

Music critics have been terribly negative about Joni Mitchell ("the folk singer") trying to record with "jazz musicians," but her collaboration with Charles Mingus turned out great and is a fine tribute to his memory. Joni has established a long lasting relationship with the jazz community since, and the world of music is better for it. Her *Mingus* album benefited from Jaco's contributions too. "God Must Be a Boogie Man" is a good example of how the three great minds came together to make a beautiful song.

This duet opens with a solo from Jaco accompanied only by Joni on acoustic rhythm guitar. His bass speaks to the listener with such lyrical sensitivity. The sound is subdued and aggressive at the same time. Jaco's use of eighth- and quarter-note triplets contrasts nicely with Joni's soft strums which sound like brushes on a snare drum. In measures 2–6, Jaco centers on the key of G major. His long notes are always strong, harmonically: a high C over Gadd2 (measure 3), A over Gadd2 (measure 5), B♭ over Gm (measure 7), C over E♭ (measure 14). The partial quote of the melody to which the song title is sung is a nice touch (measures 19 and 20) and signals the end of his solo. There is a long, thoughtful pause after the line, as if they are reflecting on the meaning of the words "God must be a boogie man." Finally, just before Joni begins the verse (measures 25 and 26), Jaco plays a Hendrix-like double stop on the 3rd and 5th (G and B♭) of the E♭ chord with an ornamental grace-note hammer-on and a trill at the end.



© 1979 CRAZY CROW MUSIC
All Rights Reserved Used by Permission

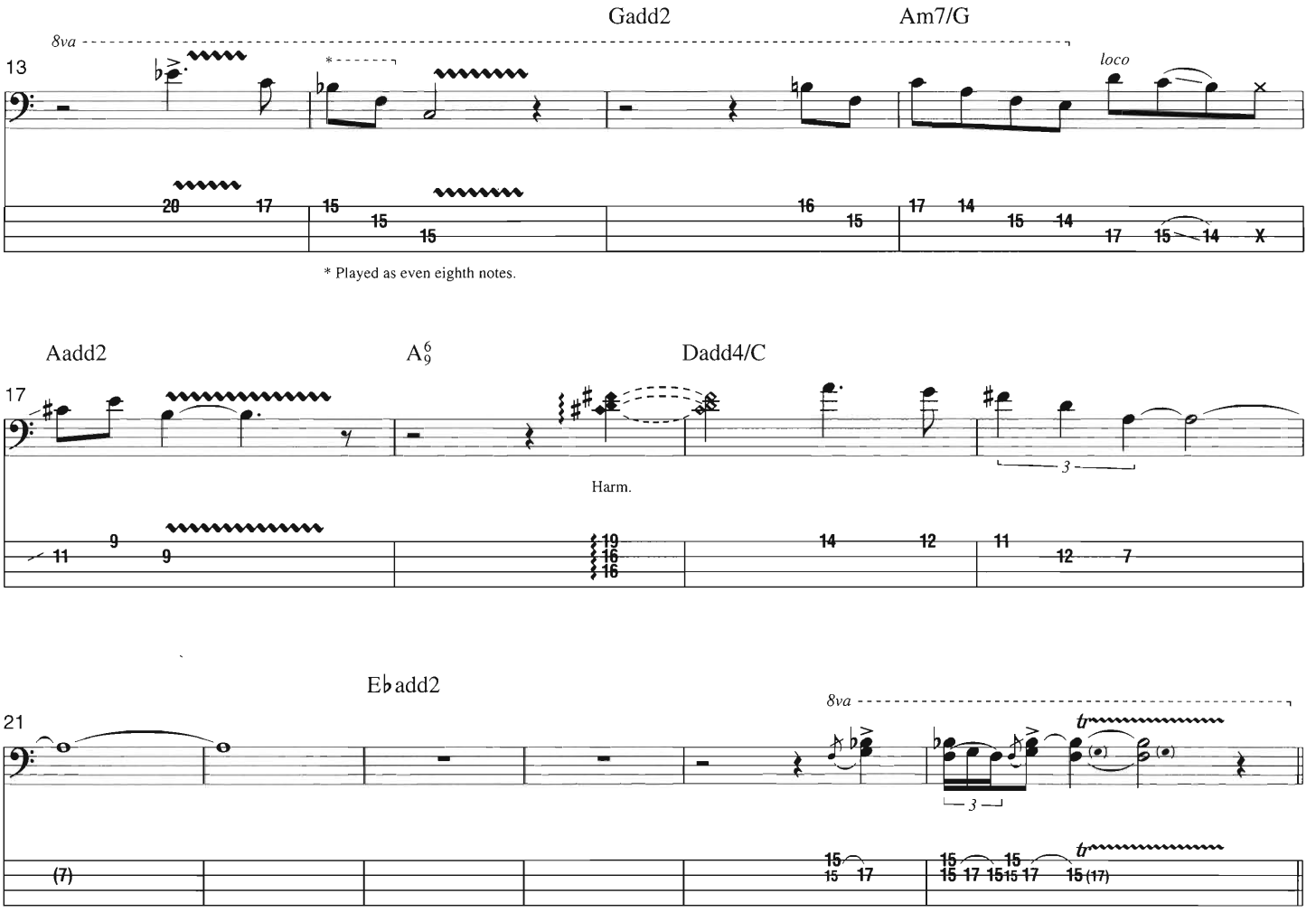


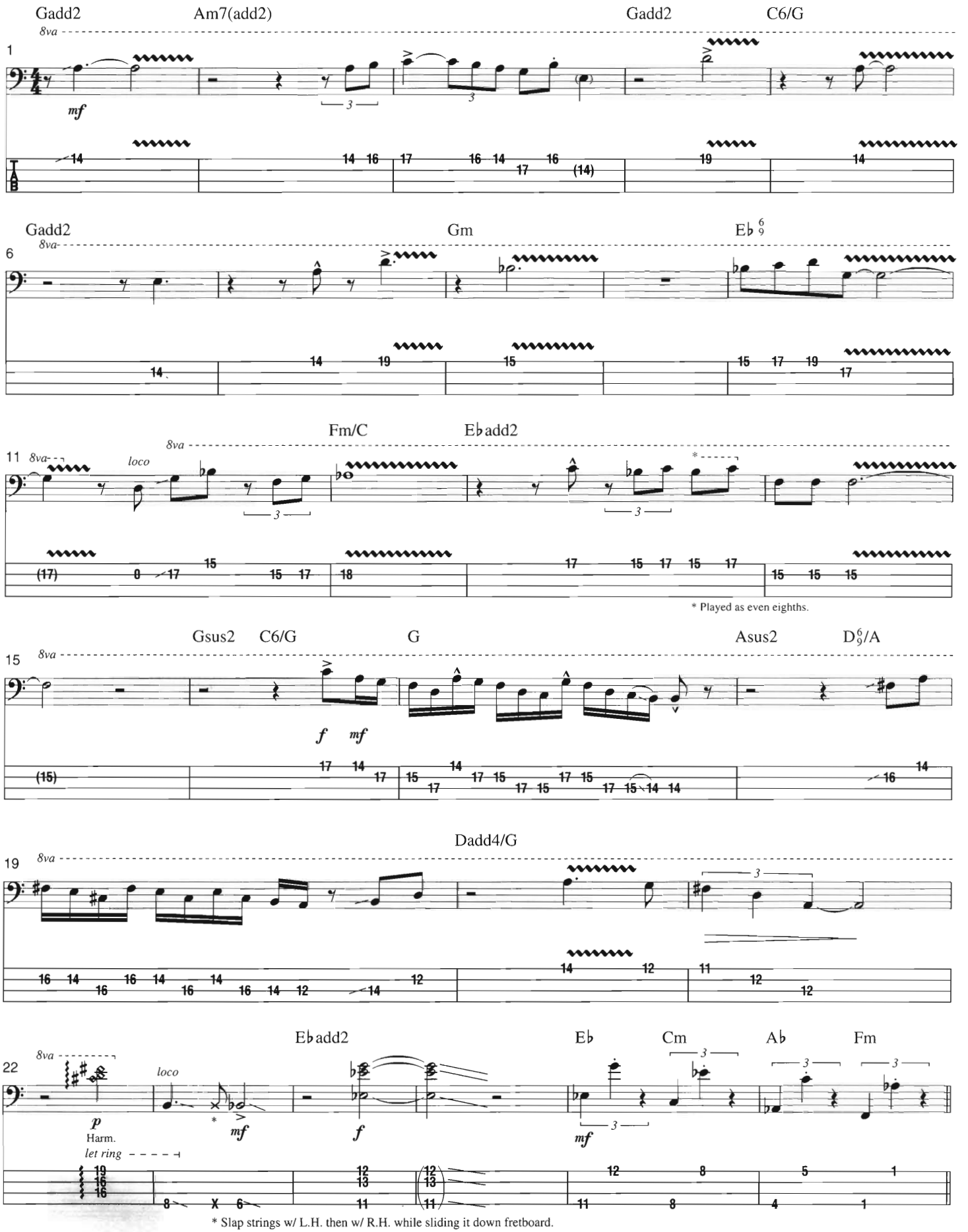
Figure 18—Bass solo

Jaco begins the solo with the same soft-spoken and lyrical approach as he did in the intro. He uses the same G major scale sounds. In measures 4–7, he plays a very sparse line consisting of the 5th, 9th, and 6th of a G6/9 chord. He spaces the notes widely apart in a contemplative way and then cleverly ends the phrase with a long note on the 3rd (B♭) of the new chord (Gm)—the parallel minor of the previous chord (G). He then uses the same B♭ to begin the next line. This has the effect of suspending the resolution of the first phrase and drawing it out until the end of measure 15 when the statement is finally concluded.

Beginning at measure 16, Jaco flies off in a flurry of sixteenths using the tried and true minor pentatonic scale. He starts with a descending D minor pentatonic (C–A–G–F–D) and sequences the line two times, ending on the 3rd (B) of the G harmony. Then he goes immediately into another descending sequence (this time an A major pentatonic (A–F♯–E–C♯–B) and a slightly different sequence. There's that melody quote again in measures 20 and 21… In measure 23, Jaco performs his favorite percussion effect. He usually does this by first hitting the strings with his left hand fingers and then slapping the strings again with the palm of his right hand, sliding it down the fretboard at the same time. Joni and Jaco play the closing line together. This consists of two note arpeggios (the root and 3rd) played over a four-chord sequence (E♭–Cm–A♭–Fm) in a quarter-note triplet figure with a quarter rest at the end of each triplet.

Fig. 18

Bass Solo 2:45



NIGHT PASSAGE

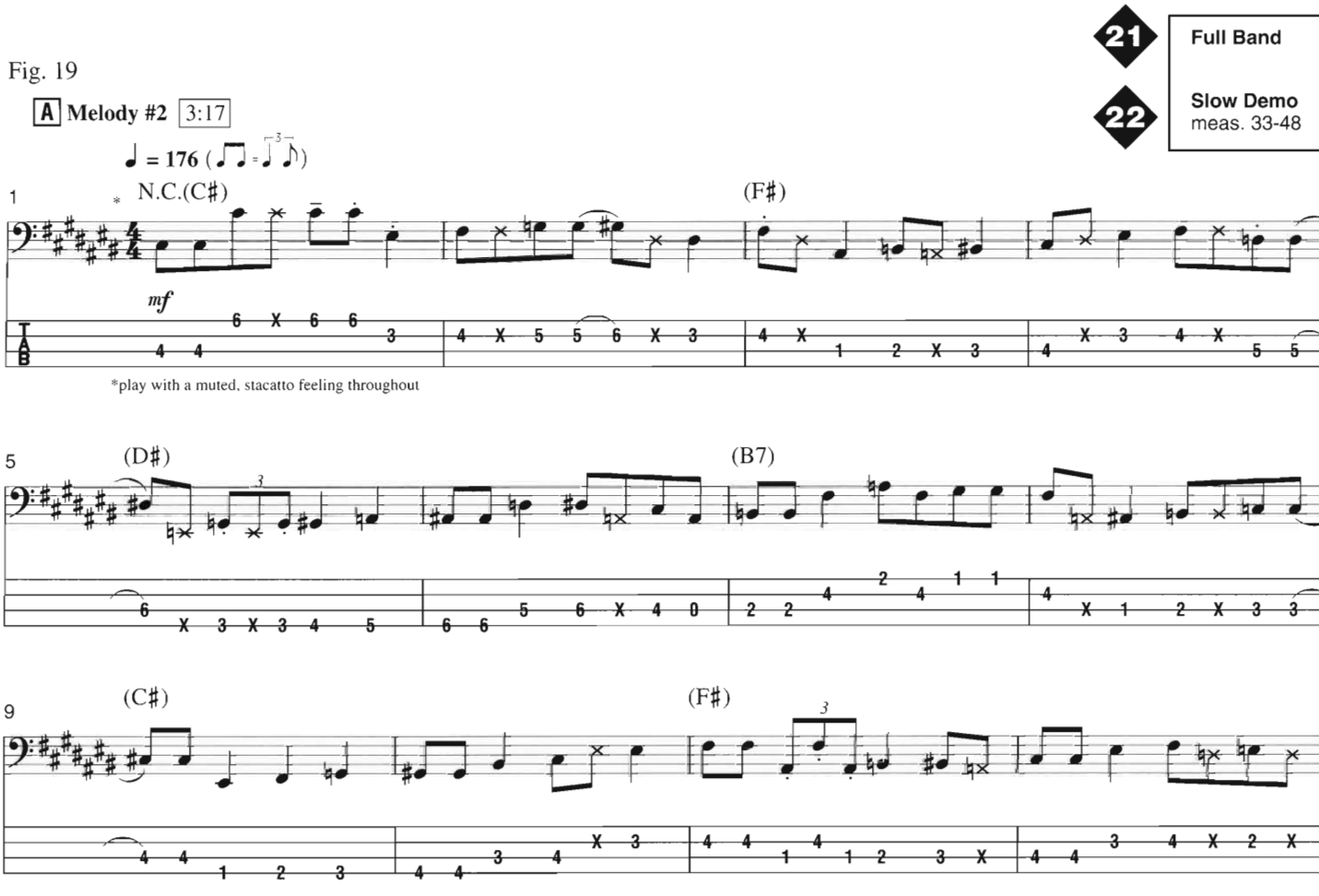
Music by Josef Zawinul

Figure 19—Melody #2

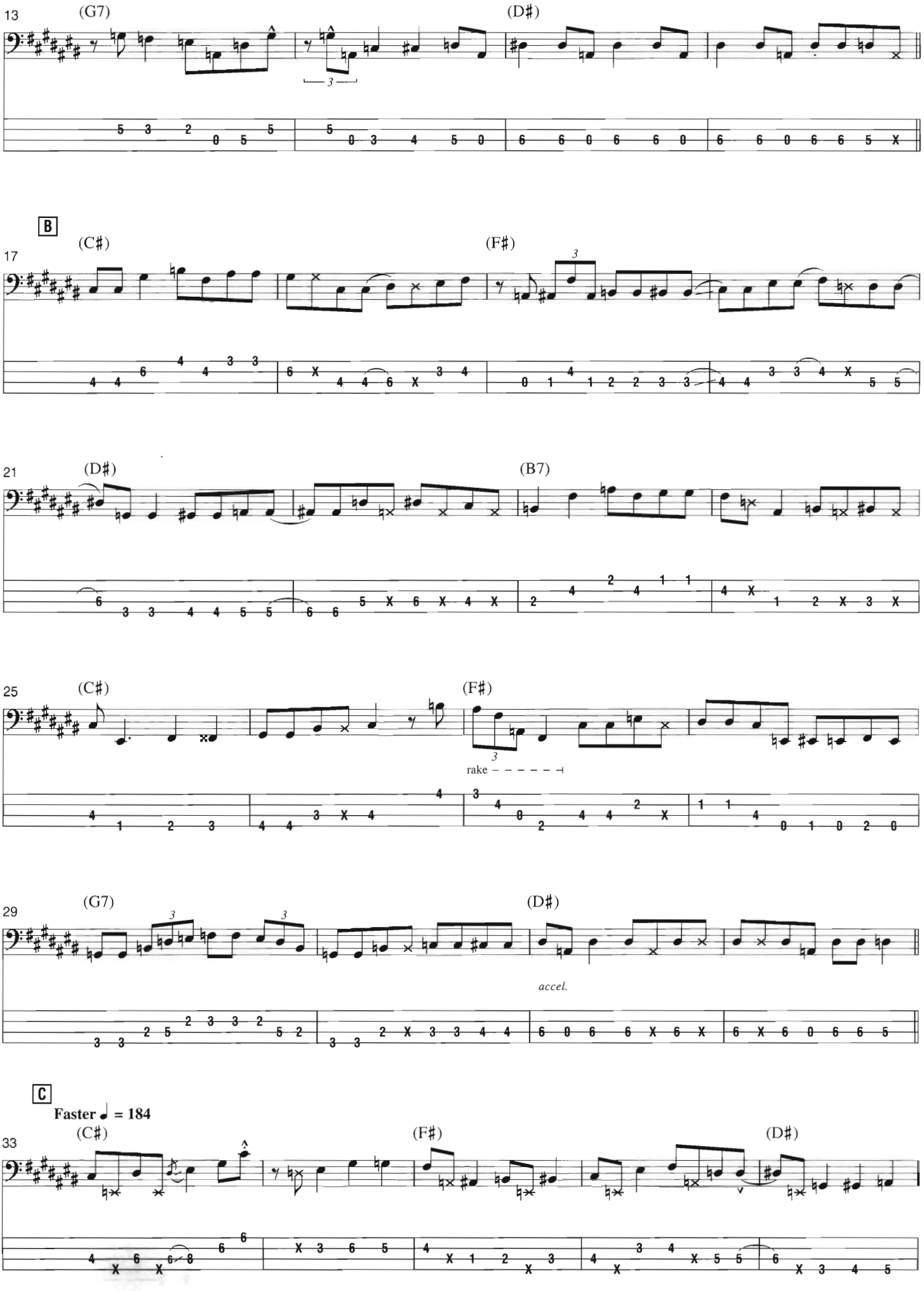
By the time Weather Report released *Night Passage* in 1980, they were practically a household name, and Jaco had become the idol of bass players everywhere. He was at the peak of his game and in decline at the same time. As Joe Zawinul put it in Bill Milkowski's biography of Jaco, "… his (Jaco's) music began to slip. It was still perfect, but it wasn't fresh… Jaco relied on tricks he had done before." Jaco's bass line in this section of "Night Passage" shows some evidence of the truth of Zawinul's comments; but as true as this may be, Jaco never ceased to pull a new trick out of his hat now and then.

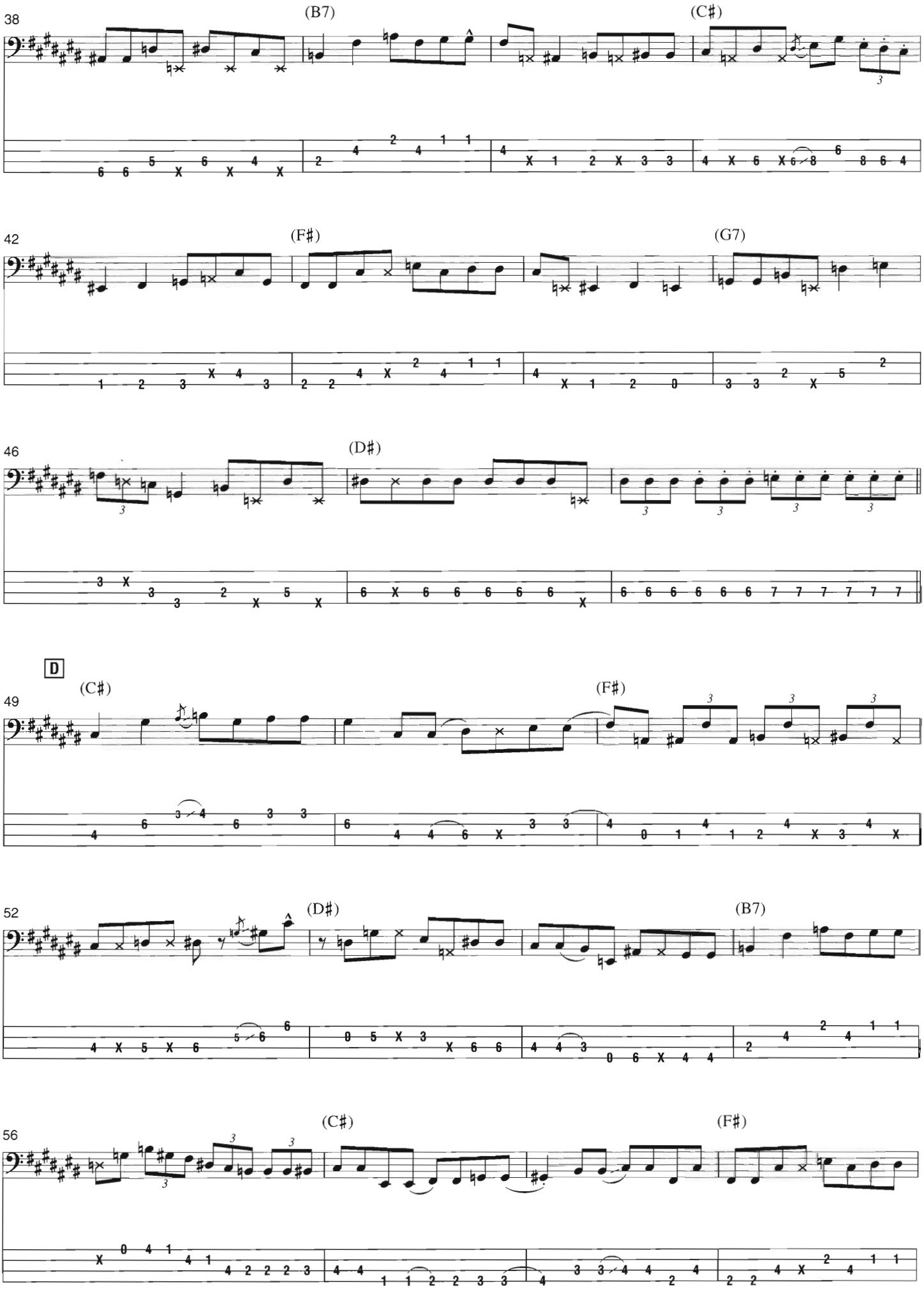
Measure 1 begins 3:17 into the nearly six-and-a-half minute song. The medium shuffle rhythm is a comfortable feel for the typical bassist to play a steady walking line, but Jaco makes this section bubble and percolate with eighth notes and triplets. The part is full of quotes from his favorite lines, and although it may sound formulaic on the surface, Jaco is continually reinventing the individual riffs—exploring their use over different chords, with different rhythms, or any new combination that comes to mind. He seems to be challenging himself to find ways of reusing the material rather than simply relying on old worn-out tricks.

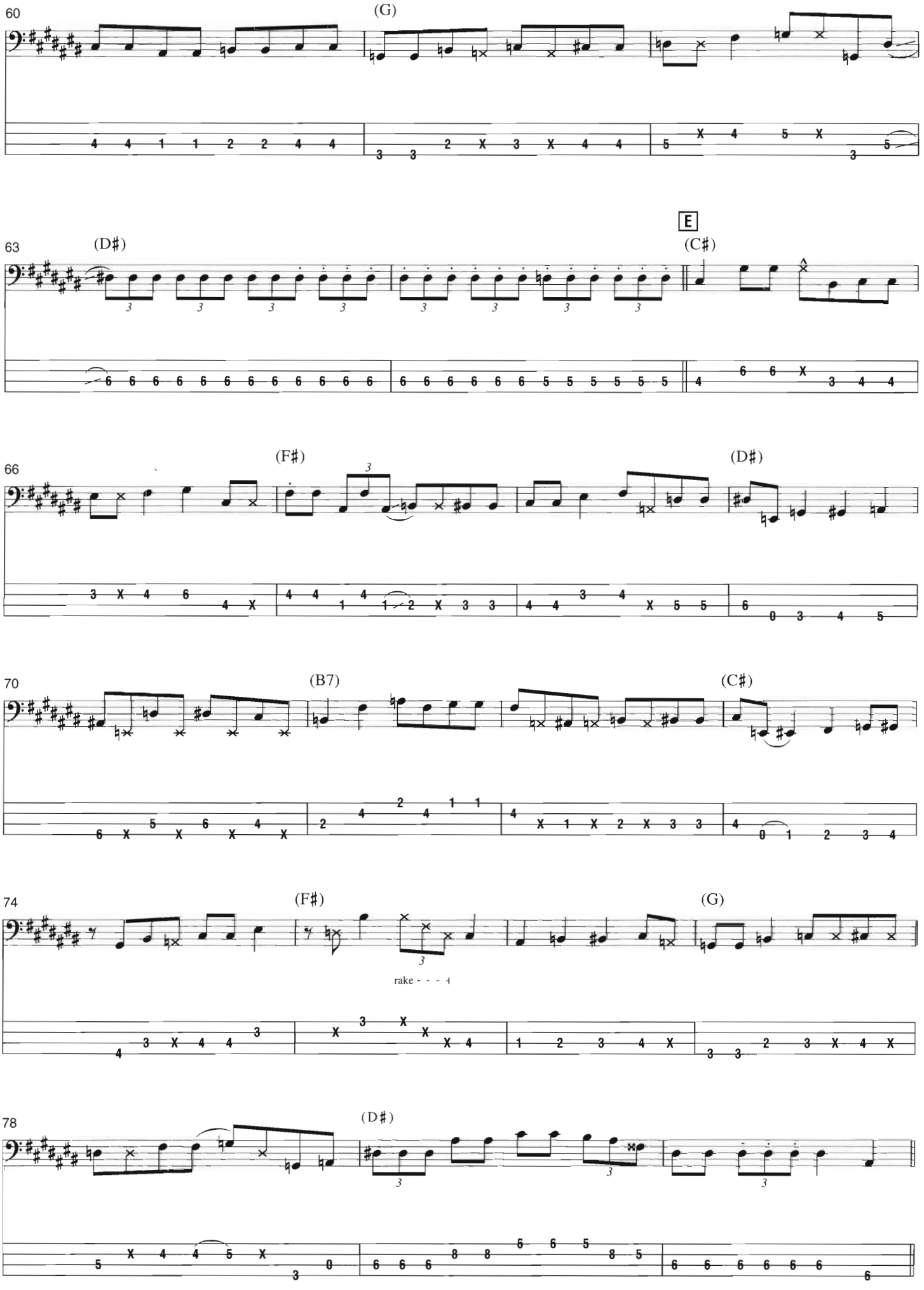
This section feels as though it is continually building momentum and picking up speed, but there is actually only one place where the tempo actually changes (at measure 33, ♩ = 84). It remains very steady throughout the remainder of the part. It is only because of his machine-like timing that Jaco can manipulate the motion this way. Listen to the way he plays the triplet spurts at the end of the third and fourth choruses (the second one is a full two measures long!)—an absolutely awesome display of precision.



© 1980 MULATTO MUSIC
International Copyright Secured All Rights Reserved


13
(G7)
(D♯)
3
B
17
(C♯)
(F♯)
3
21
(D♯)
(B7)
25
(C♯)
(F♯)
3
rake
29
(G7)
3
3
(D♯)
accel.
C
Faster ♩ = 184
33
(C♯)
(F♯)
(D♯)


38
(B7)
(C♯)
42
(F♯)
(G7)
46
(D♯)
D
49
(C♯)
(F♯)
52
(D♯)
(B7)
56
(C♯)
(F♯)


60
(G)
63
(D♯)
E
(C♯)
66
(F♯)
(D♯)
70
(B7)
(C♯)
74
(F♯)
(G)
rake - - - -
78
(D♯)

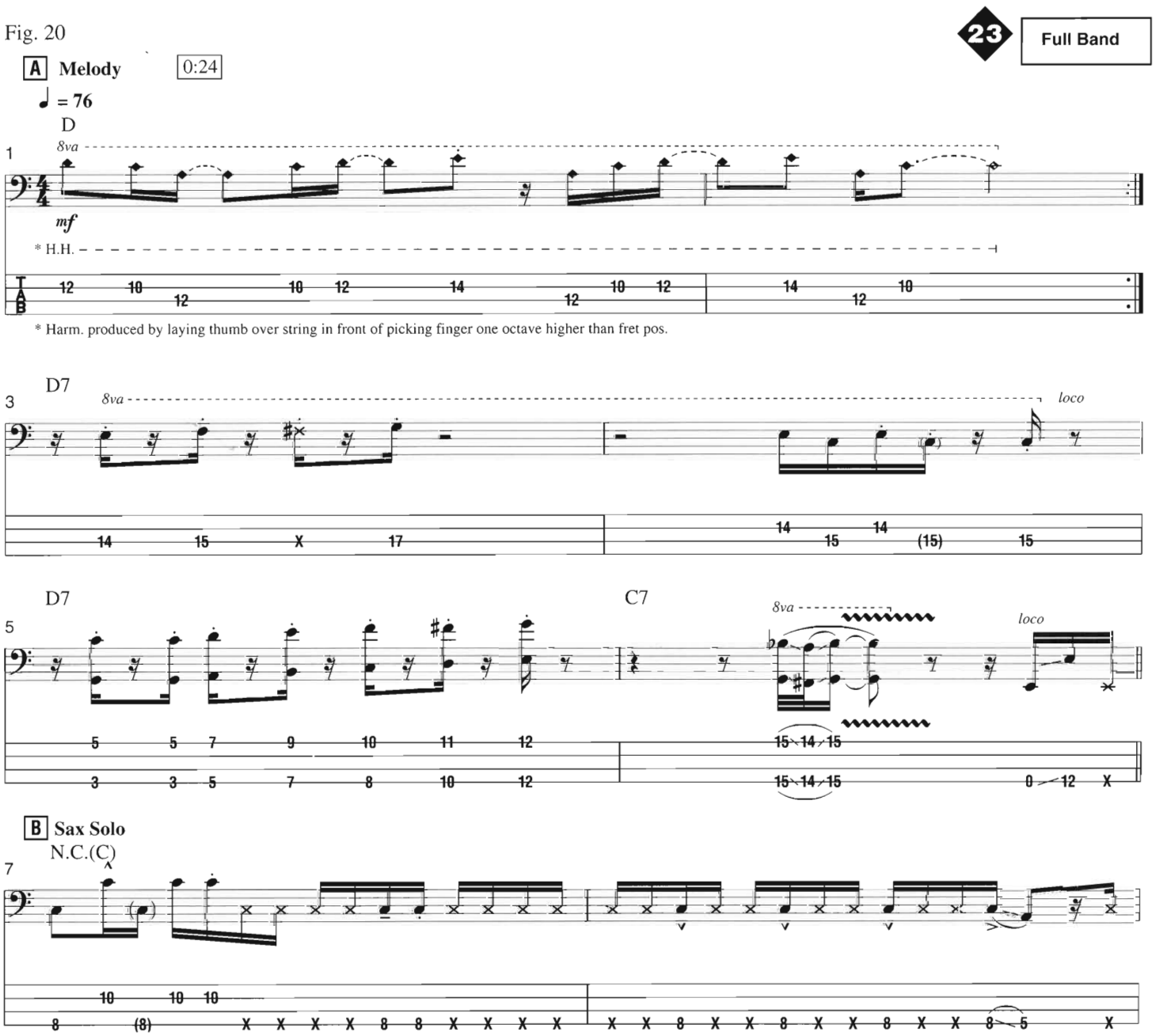
PORT OF ENTRY

By Wayne Shorter

Figure 20—Melody, Tenor Sax Solo

"Port of Entry" is also from the *Night Passage* album. Jaco is in top form for this one, and the band is jammin' in true Weather Report style. Don't let the slow tempo at the beginning fool you. This track burns!

After a short intro, the melody picks up (at 0:24) with Jaco's "Birdland"-like artificial harmonics doubling Wayne Shorter's tenor sax. As the sax continues the melody, Jaco and Zawinul spar with some highly syncopated background rhythms. Wayne continues at B with a short solo while Jaco establishes his groove. The sixteenth-note groove is very percussive—full of muted beats and few notes. Each phrase is completed with a slide from the chord root (C) down a minor third (A), which is enhanced by doubling it in octaves beginning at measure 11. The slide is further varied (starting at measure 13) with new notes and direction. The end result is of a sound that resembles some kind of African tuned drum.



Copyright © 1981 ISKA MUSIC
All Rights Administered by IRVING MUSIC, INC.
All Rights Reserved Used by Permission

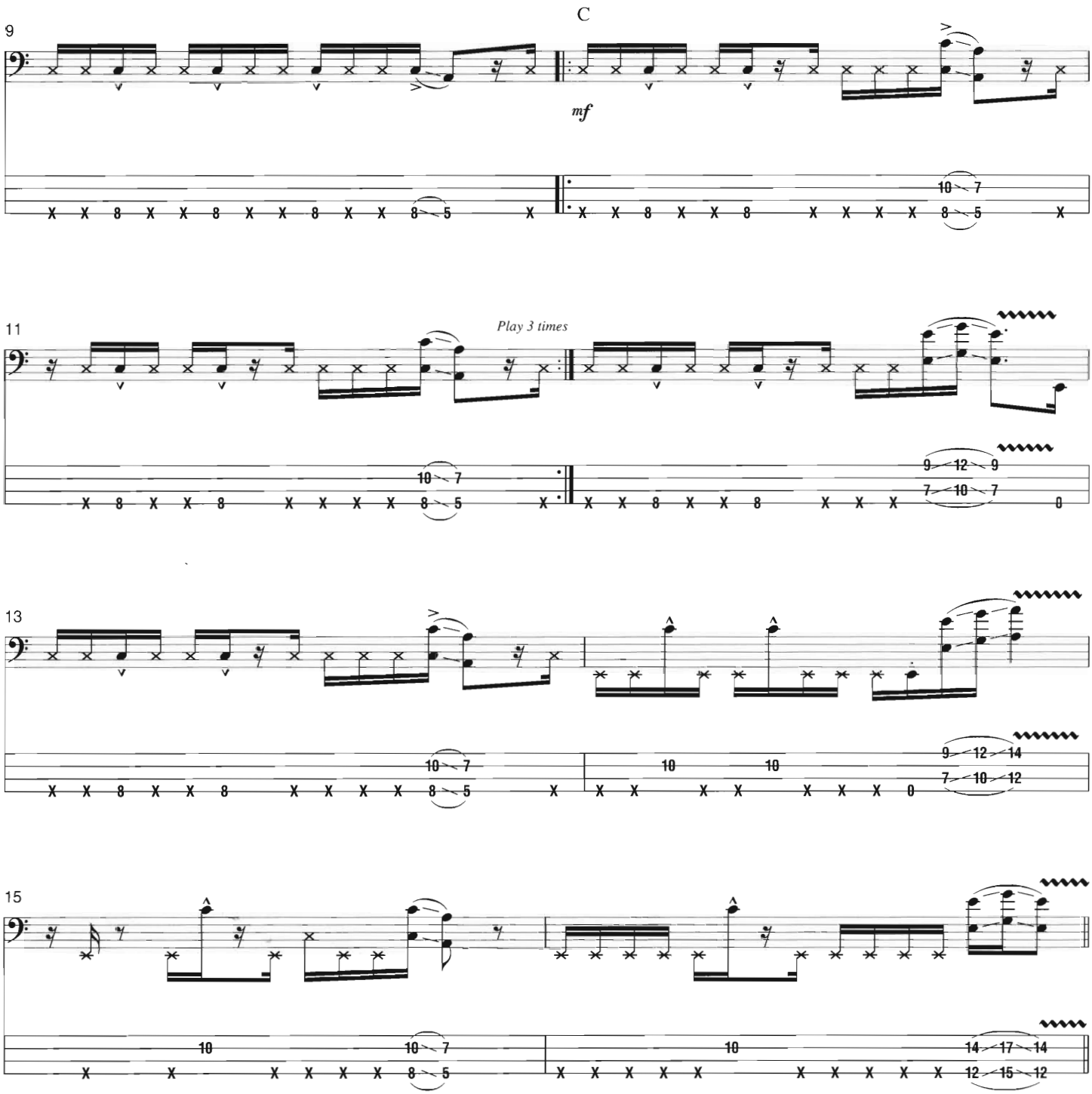


Figure 21—Bass Solo

Jaco really shines in this solo. It begins as a duet with drummer Peter Erskine; it's a burner, too. The tempo has picked up considerably (♩ =160), and Jaco is still playing sixteenth notes… Ouch!

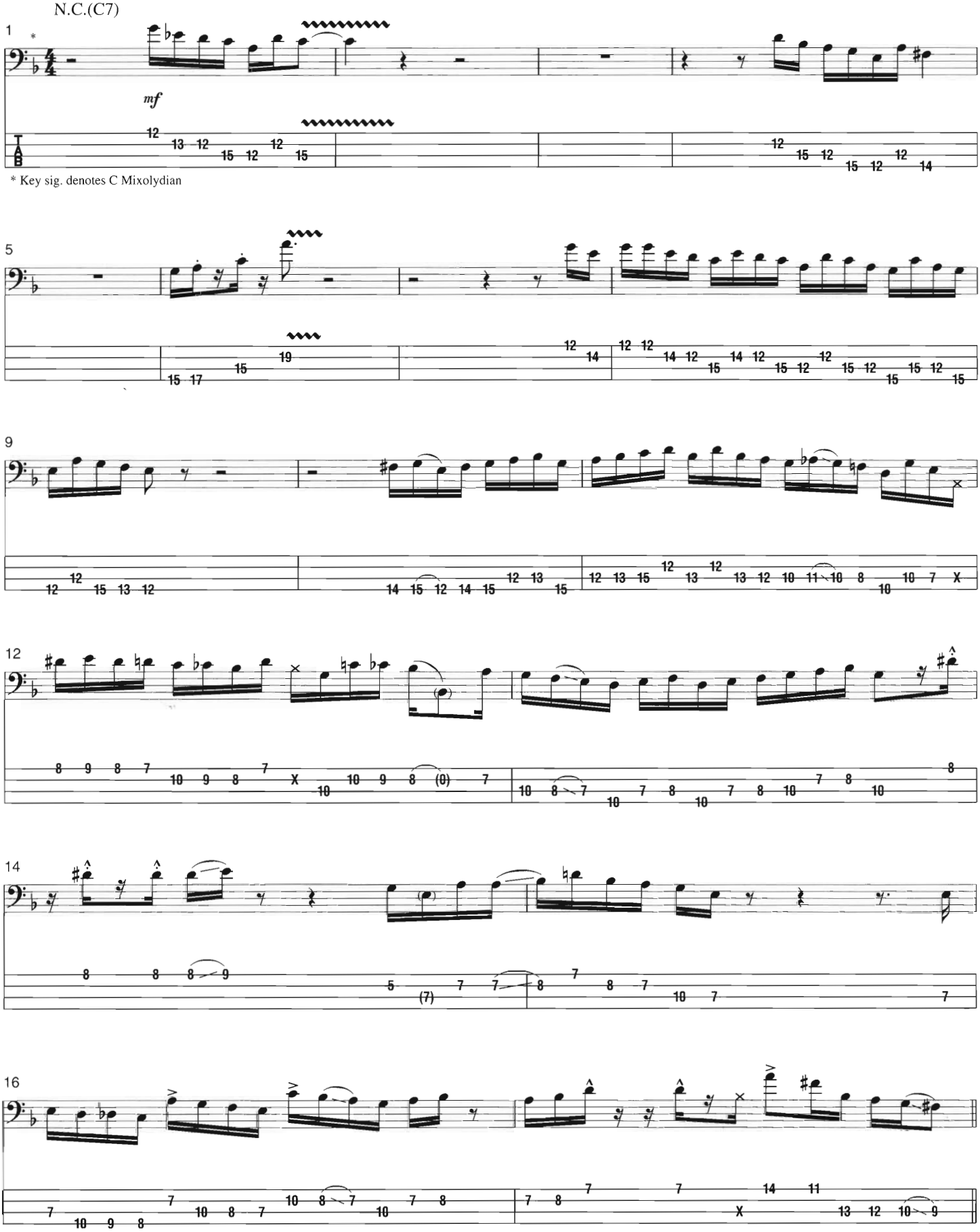
He opens it with very short, bluesy phrases in C Mixolydian, as if testing the waters. Then, beginning at measure 7, he dives in head first and blasts away. The sixteenth-note runs are made slightly easier by his frequent use of small patterns that are sequenced. The long, continuous bluesy bebop lick at measure 10 has an interesting syncopated ending that is nice in contrast.

Fig. 21

Bass Solo 2:27

♩ = 160

N.C.(C7)



* Key sig. denotes C Mixolydian

Figure 22—Vamp/Fast Groove

This is one of Jaco's best groove lines. He plays it without a break for nearly twenty seconds (only to break into a continuous sixteenth-note tremolo afterwards). The use of hammer-ons and the held note at the end of each repetition help to alleviate cramps in the picking hand, but not much.

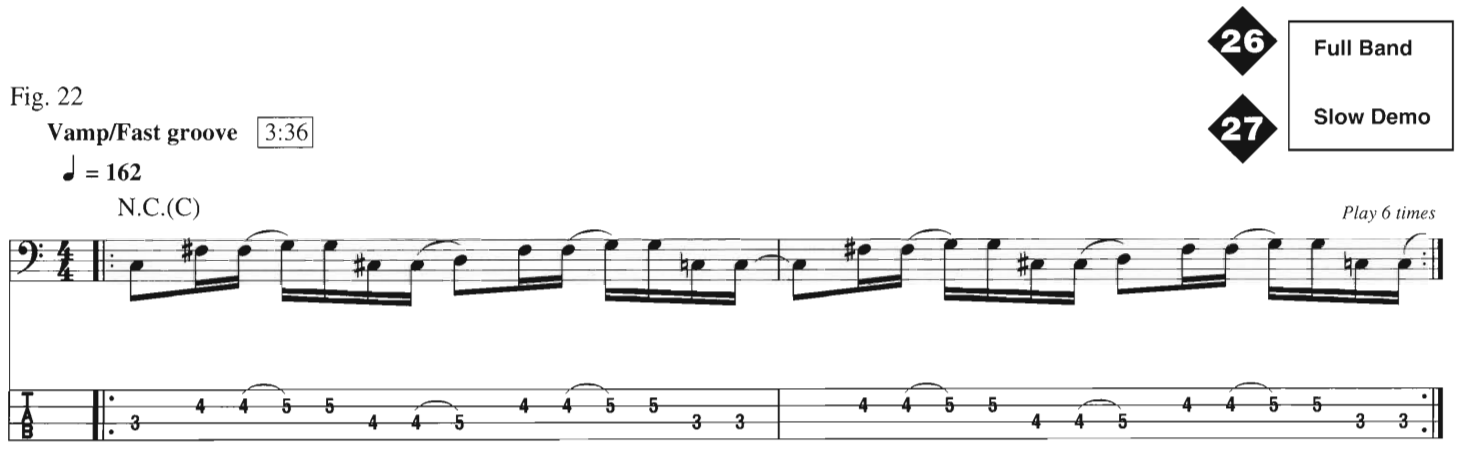
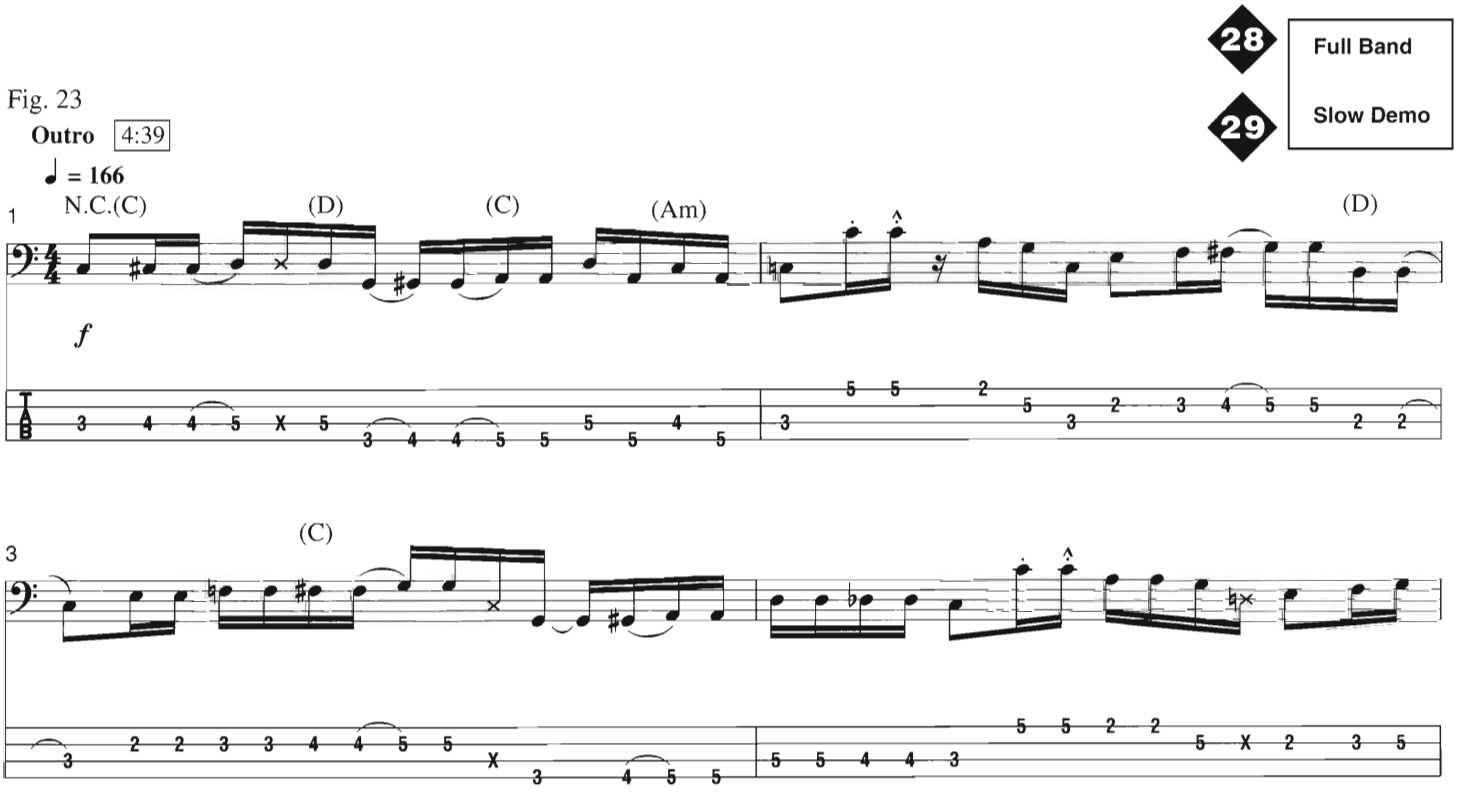
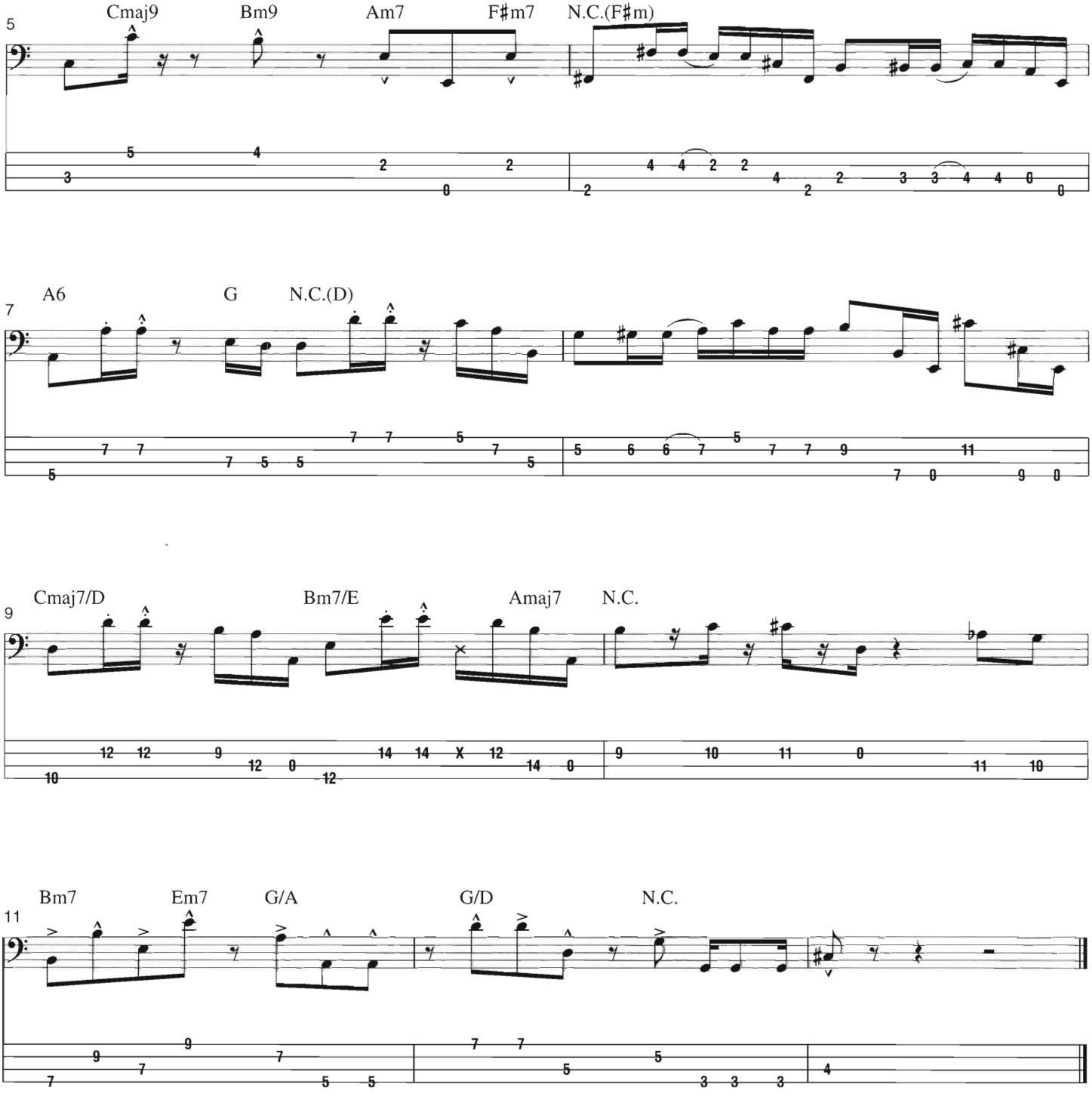


Figure 23—Outro

Okay, hold onto your seats... We're flyin' now folks!! They've picked up the pace again (♩ =166) and Jaco rides these chord changes like a bucking bronco! He pulls out his best soul-man/funk-king groove and just rips. He maneuvers every twist and turn in the convoluted ending and never lets go of that riff. This is beyond awesome... There are no words to describe it!




5
Cmaj9
Bm9
Am7
F♯m7
N.C.(F♯m)
7
A6
G
N.C.(D)
9
Cmaj7/D
Bm7/E
Amaj7
N.C.
11
Bm7
Em7
G/A
G/D
N.C.

ROCKIN' IN RHYTHM

By Duke Ellington, Irving Mills and Harry Carney

Figure 24—Melody, Tenor Sax Solo

We don't get to hear Jaco play regular ol' walkin' bass lines very often. "Rockin' in Rhythm" is a throwback to old style R&B with a Zawinul quirky synth sound added. The tempo is brisk at 226 bpm, but Jaco has no problems walking a steady line. He shows that, although he is well acquainted with traditional walking bass, he's not afraid to be himself—ever.

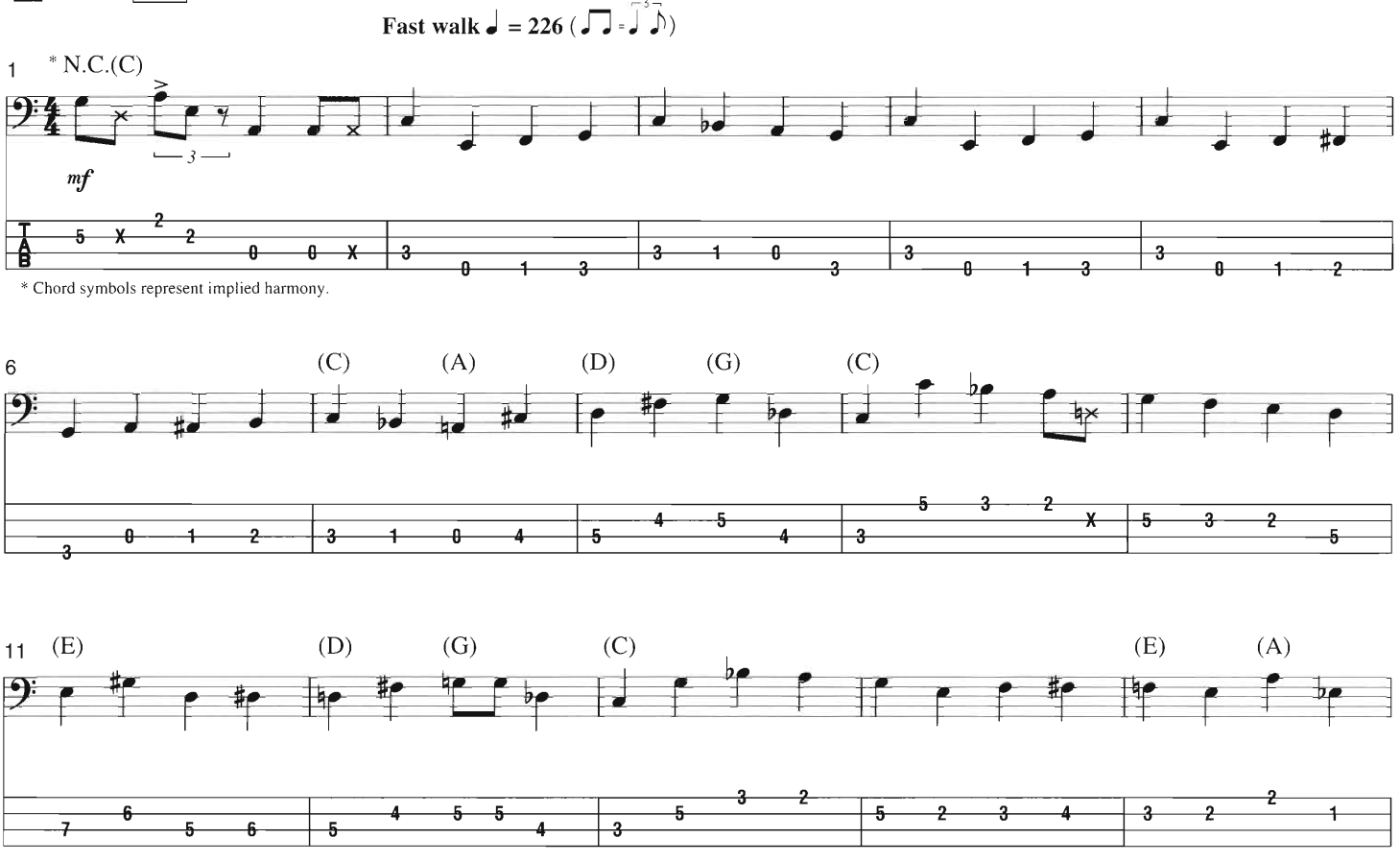
The song is in the key of C major and doesn't really move much from the static C harmonic structure. The chord symbols represent the harmonic movement that Jaco alludes to. Zawinul is content to play little harmonized fills the way a horn section might fill the background, so there's no real sense of a chord progression in the keyboard part.

Jaco marks the beginning of the second chorus with three strums of a C7♯9 chord, and picks up the walking part without missing a beat. That's one of the remarkable things about his playing. He could be playing the most precise, demanding, rock-steady line (which everybody in the band is surely relying on for their sense of time) and suddenly out of nowhere and on almost any beat, throw out some sweet tasty fill or chord and fall back into the groove without so much as a flutter in the beat. Speaking of stuff... There he goes again in the third measure of section D (measures 53 and 54). This time, he throws out an E altered chord sound using harmonics, falls back into the groove for a couple of measures, and then creates a little tension in measures 55–57 with a chromatic sequence. He polishes it all off with a quick little eighth-note run and falls back to the groove.

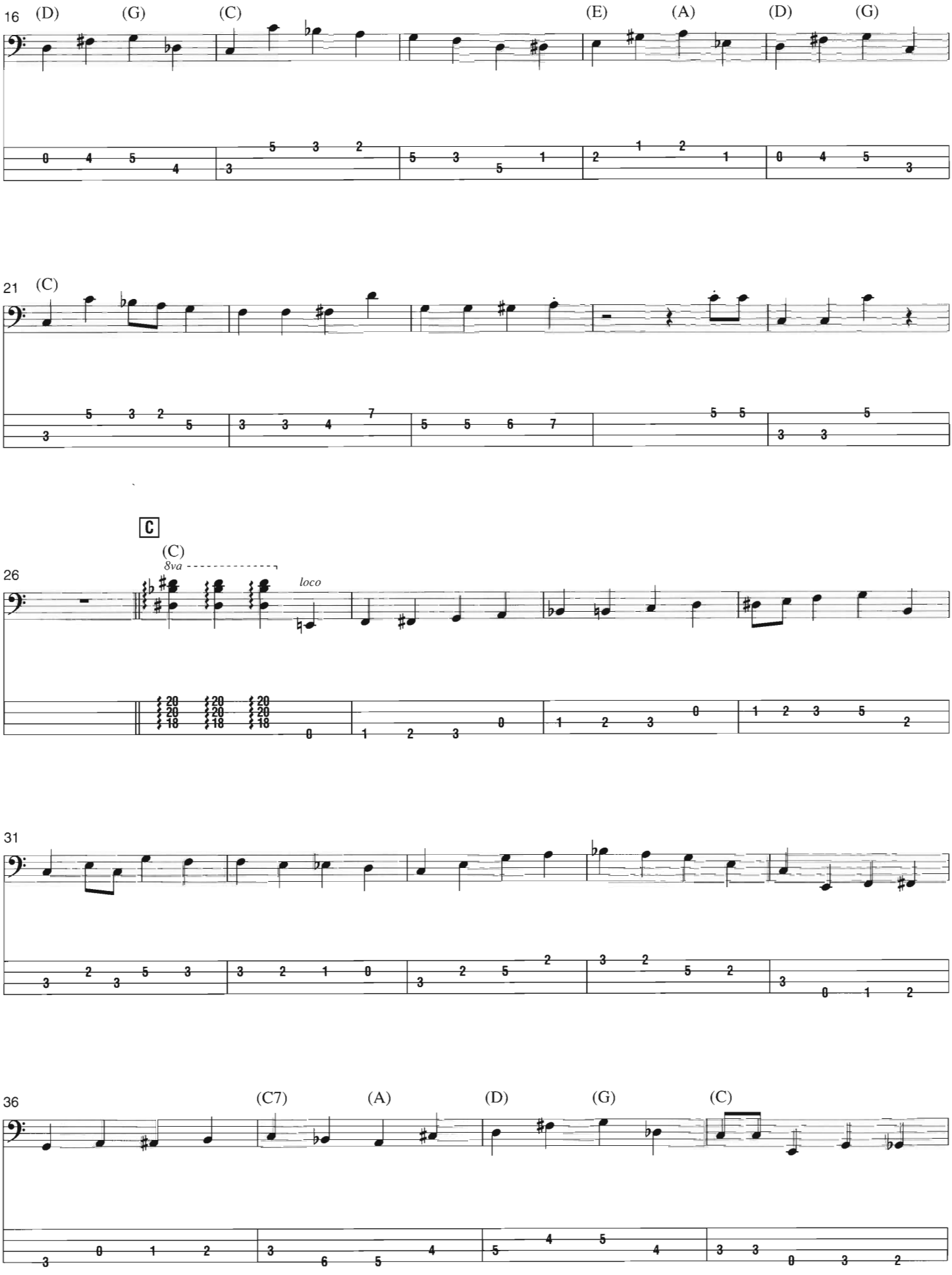
Fig. 24

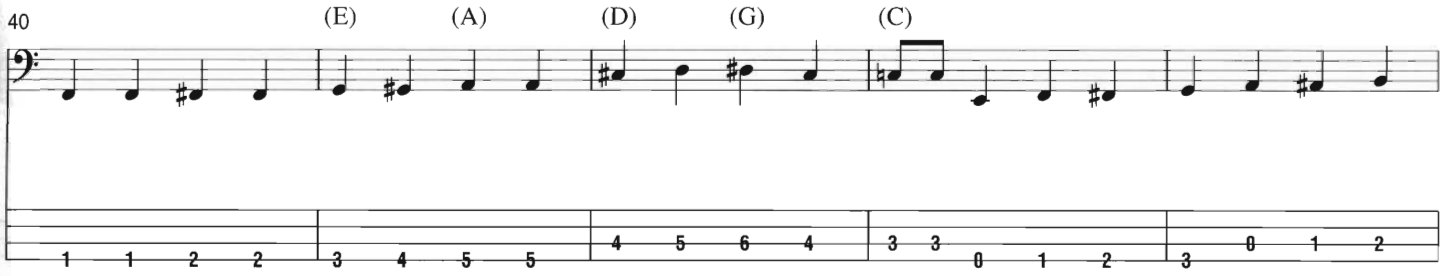
30 Full Band

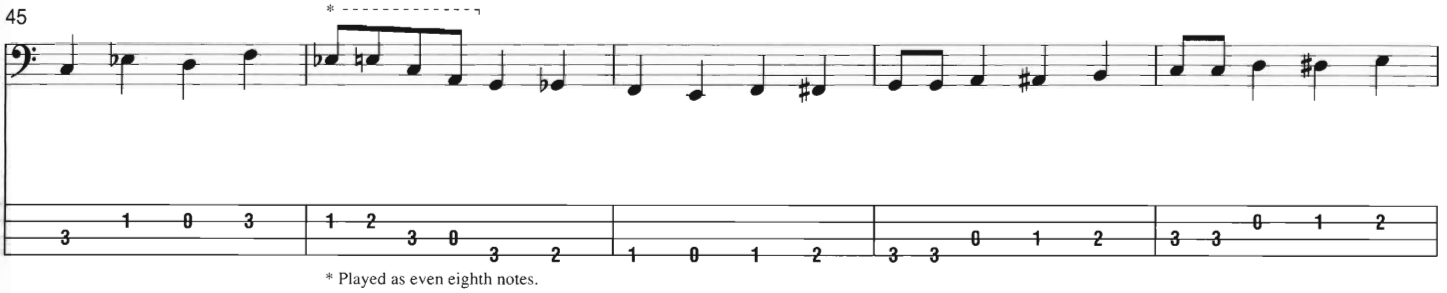
B Melody 0:11



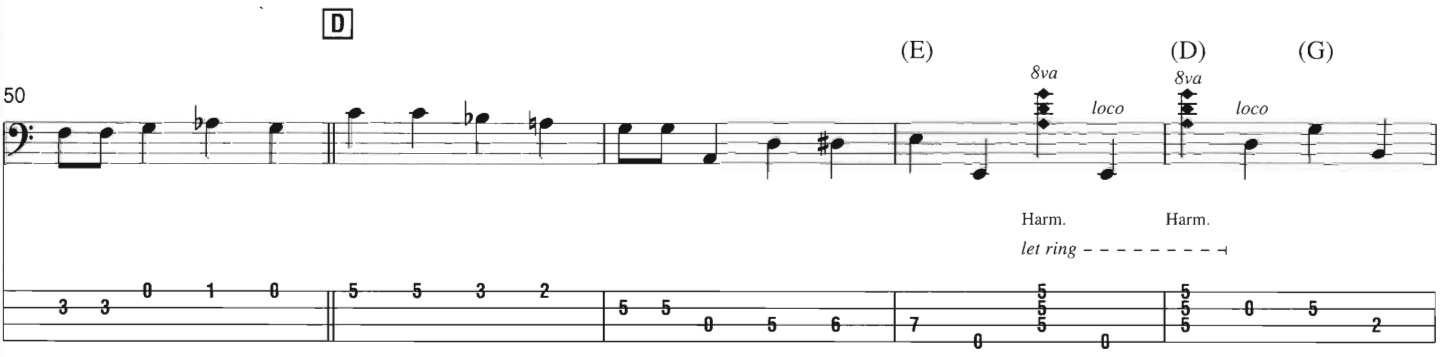
Copyright © 1931 (Renewed 1958) and Assigned to Famous Music Corporation and EMI Mills Music Inc. in the U.S.A.
Rights for the world outside the U.S.A. Controlled by EMI Mills Music Inc. and Warner Bros. Publications Inc.
International Copyright Secured All Rights Reserved

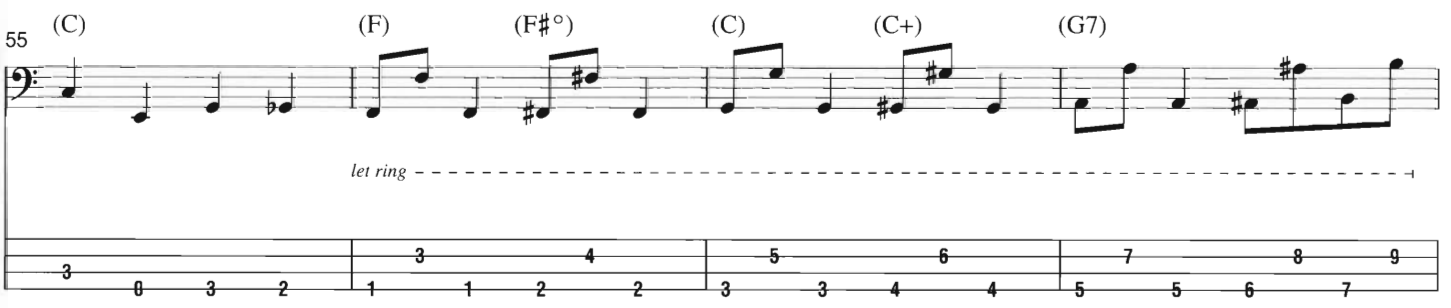

16
(D)
(G)
(C)
(E)
(A)
(D)
(G)
21
(C)
C
(C)
8va
loco
26
31
36
(C7)
(A)
(D)
(G)
(C)

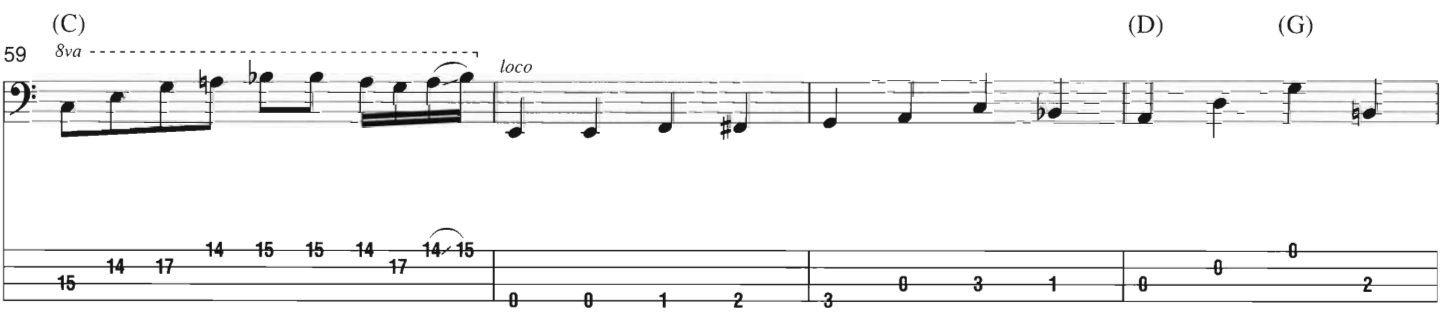




* Played as even eighth notes.







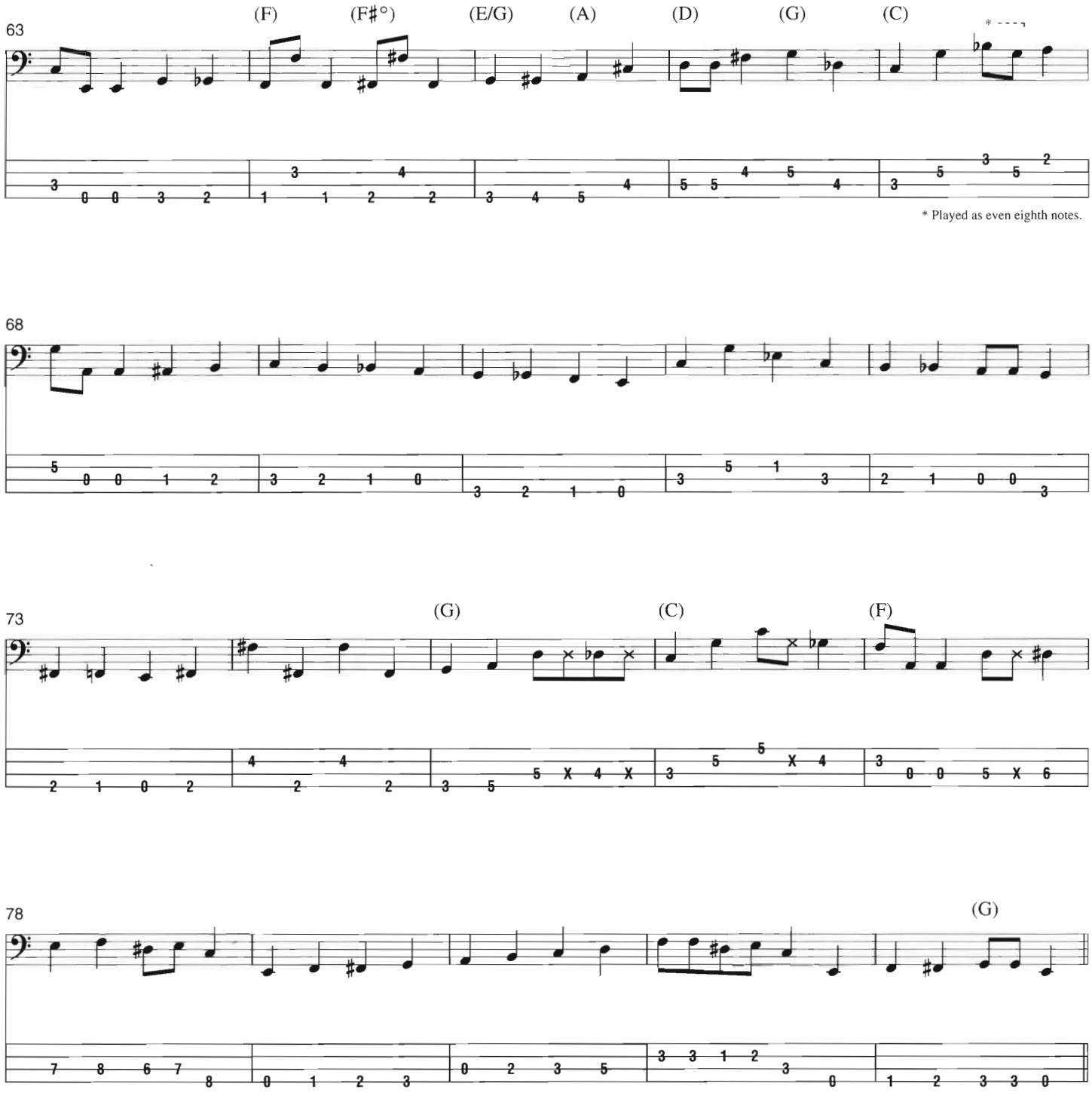


Figure 25—Outro

The band has picked up the tempo a little bit by the outro (quarter note = 230). They're in good time mode here, and Jaco has some fun spicing up the walking line with more eighth notes. In measures 16 and 17, he manages a quick (really quick) chromatic run with eighth-note triplets before crashing into a C7♯9 chord played way up high on the neck. He repeats the chord in measure 22. Interestingly, he steps out of the way on the finale and plays a simple C5, allowing the keyboard and sax parts to stand out.

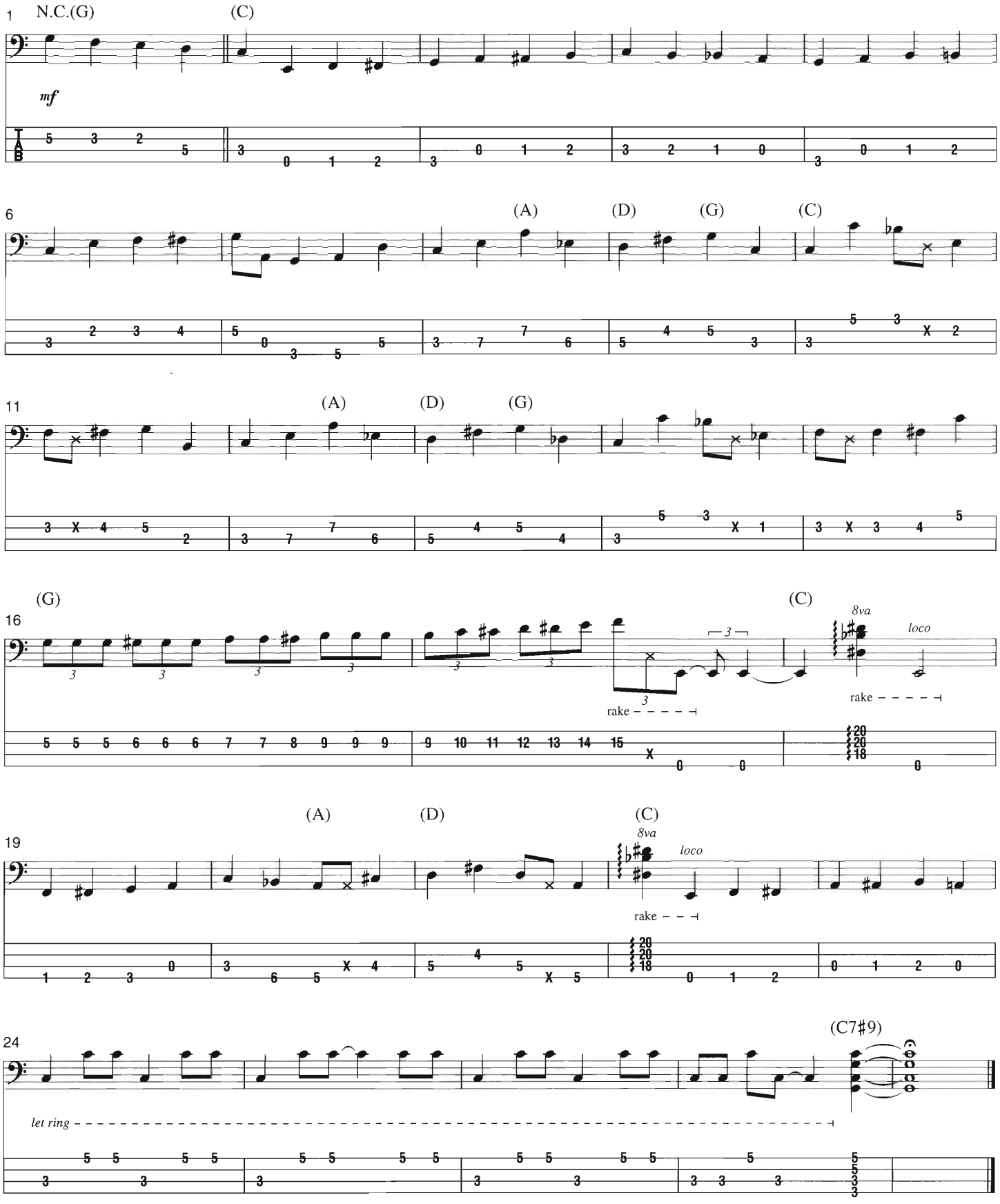
31 Full Band

32 Slow Demo

Fig. 25

Outro 2:23

Fast walk ♩ = 230 (♫ = ♩³♪)



LIBERTY CITY

By Jaco Pastorius

Figure 26—Vamp/Open Solos, Interlude

Originally on Jaco's second solo album, *Word of Mouth*, this version of "Liberty City" is from *Invitation*—a live concert from his 1982 tour in Japan. He had been named Jazz Artist of the Year in Japan that year, and the Japanese had great respect for him, in spite of his increasingly bizarre behavior, which they wrote off as the typical behavior of a great, eccentric artist. This is a rather short version of the original song (only a bit over four minutes), but it grooves nicely. Jaco sounds focused and is in good form.

There is some dispute about who was responsible for the great horn arrangements in the *Word of Mouth* charts. Larry Warrilow was an arranger who worked closely with Jaco on his big band charts. Some say he is responsible for the arrangements, but in Milkowski's biography of Jaco he is quoted as saying "By and large, the ideas were all there. Basically, my job was getting those snippets of ideas onto paper and in front of the guys so they could play the music."

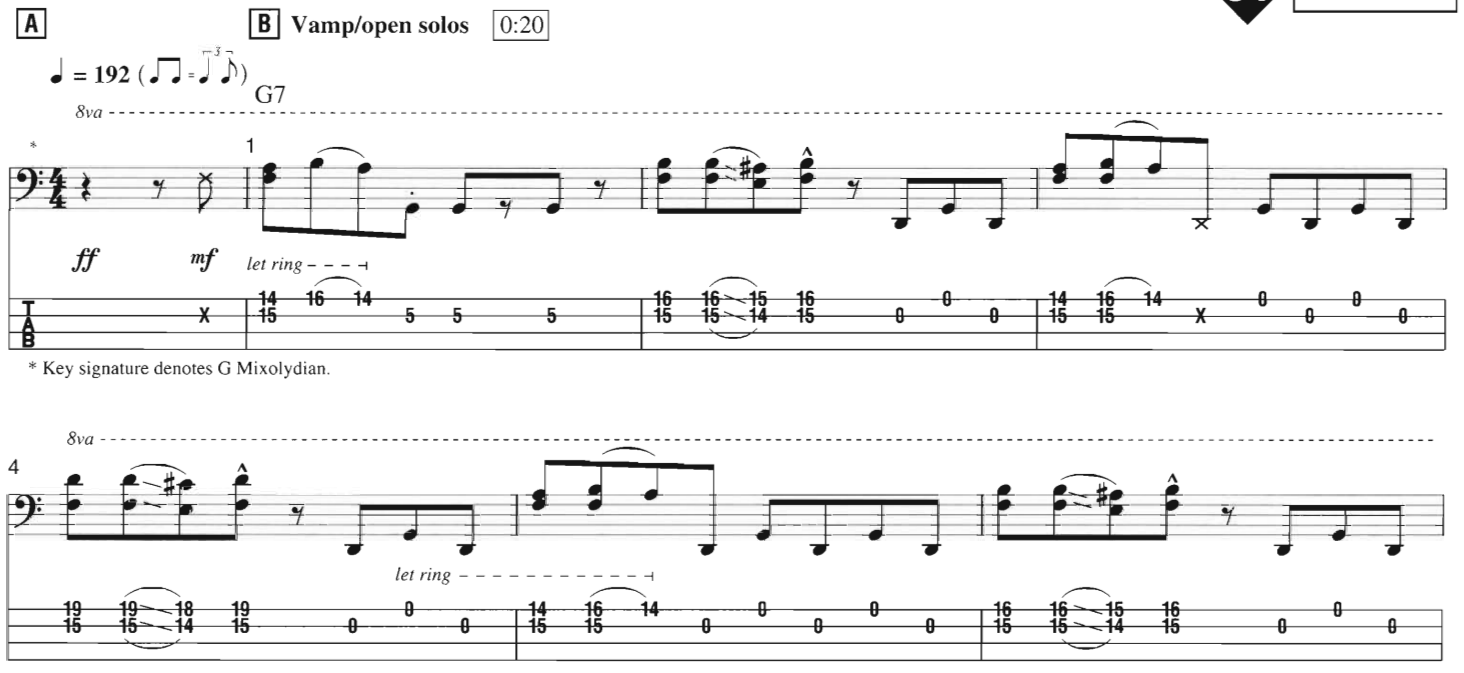
This song contains one of Jaco's famous bass grooves. The line is a two-part within a two-part construction, which gives it a call/response kind of sound. Each motive is split between a bass line and then a high-position double stop line over a G7 vamp. The first double stop in the first two-part form is built around the ♭7 and 9 (F and A), while the second set of double stops is built around the ♭7 and 3 (F and B). The first double stop in the second pair of motives begins the same as the first, but the second is built on the ♭7 and 5 this time. Jaco grooves along, lying low and in the background, letting the multiple soloists take the spotlight. After the groove is well established, he varies it slightly every few measures to keep it interesting.

The tone of the song changes in the interlude (1:00), becoming a bit mysterious and dark. The band plays a written melody over a new set of changes and a new bass groove. The four-measure melody is repeated for forty measures, each time building in intensity and density with the gradual re-orchestration of the band. Jaco's bass line closely follows the root movement of the progression, and he spices it up with his muted funk feel. It is characteristic of many big band bass parts and is another excellent display of his ability to play a part and make it his own at the same time.

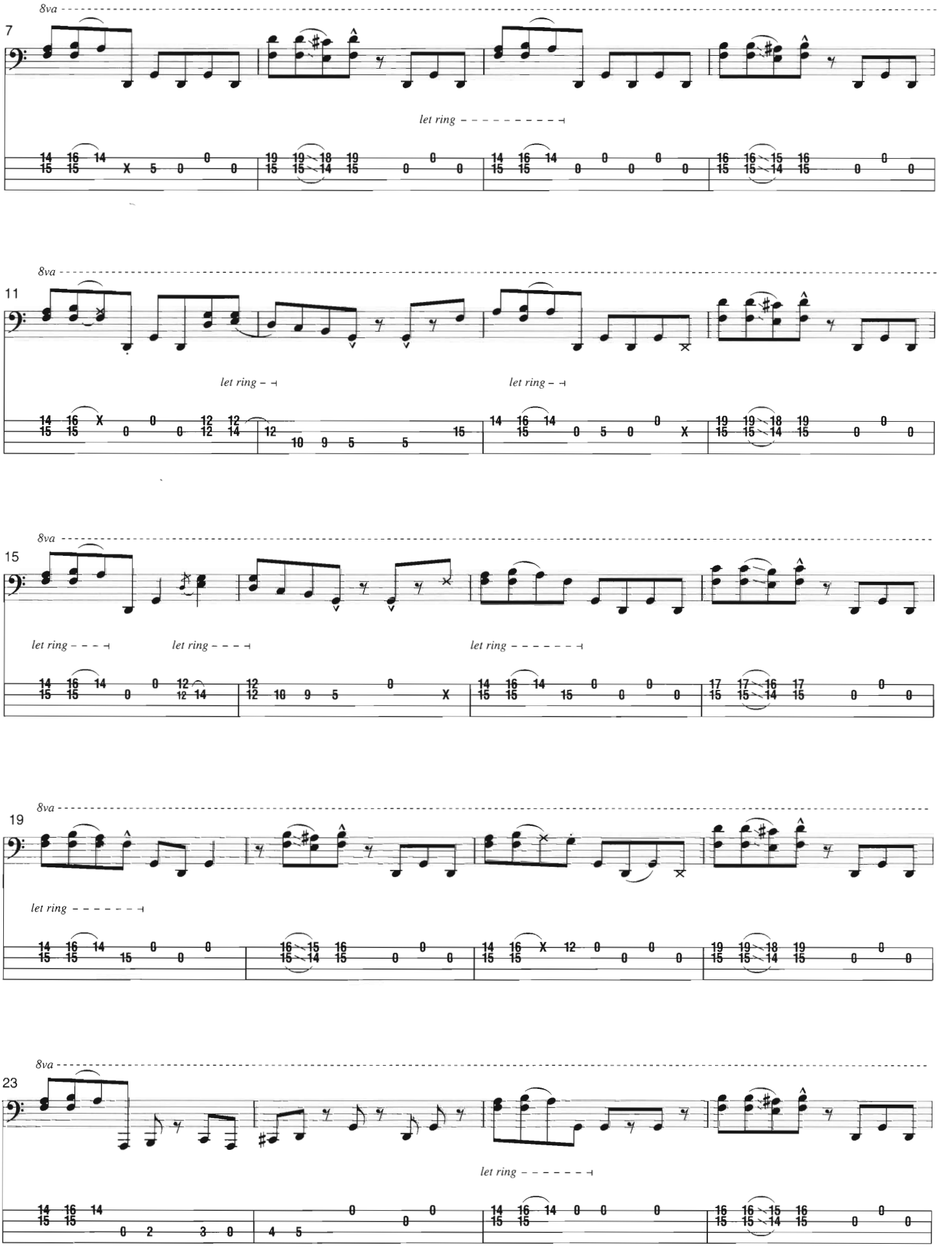
33 Full Band

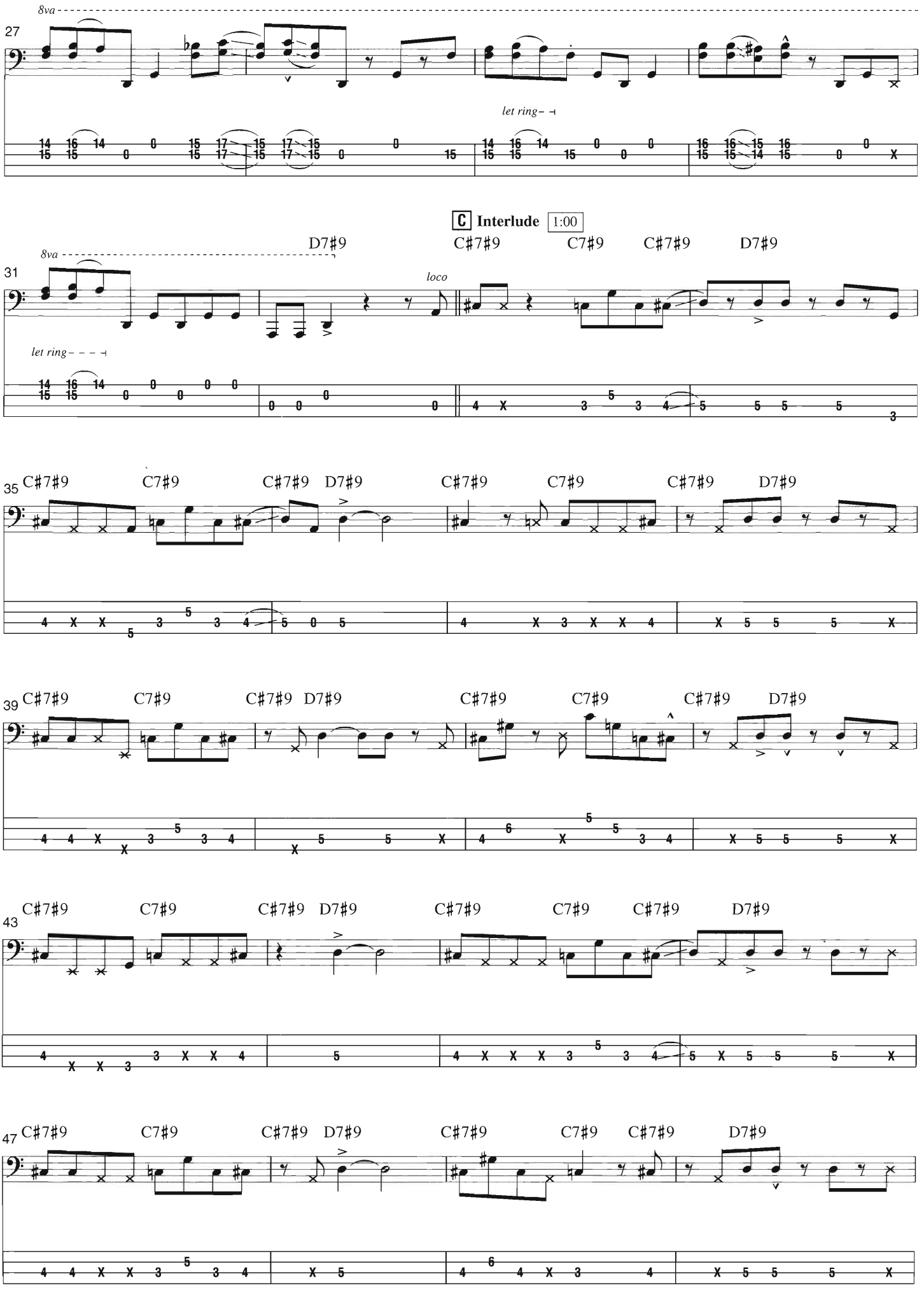
34 Slow Demo

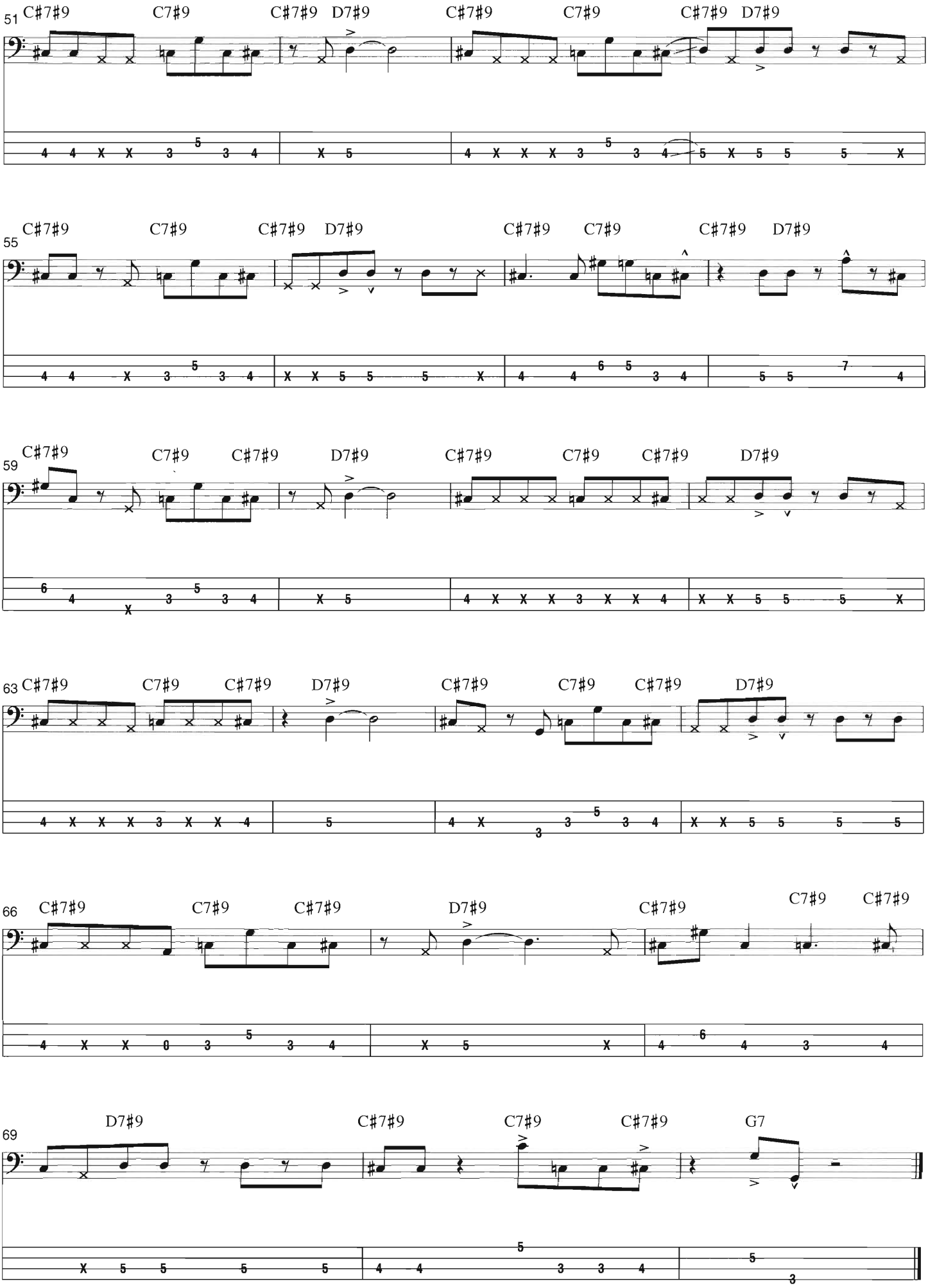
Fig. 26



Copyright © 1981 Mowgli Publishing
All Rights Reserved Used by Permission


8va
7
let ring
8va
11
let ring
let ring
8va
15
let ring
let ring
let ring
8va
19
let ring
8va
23
let ring


8va
27
let ring
C Interlude 1:00
D7#9
C#7#9
C7#9
C#7#9
D7#9
8va
31
loco
let ring
35
39
43
47

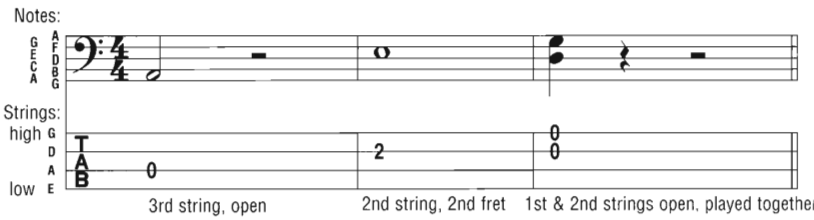

51
C#7#9
C7#9
C#7#9
D7#9
C#7#9
C7#9
C#7#9
D7#9
55
C#7#9
C7#9
C#7#9
D7#9
C#7#9
C7#9
C#7#9
D7#9
59
C#7#9
C7#9
C#7#9
D7#9
C#7#9
C7#9
C#7#9
D7#9
63
C#7#9
C7#9
C#7#9
D7#9
C#7#9
C7#9
C#7#9
D7#9
66
C#7#9
C7#9
C#7#9
D7#9
C#7#9
C7#9
C#7#9
69
D7#9
C#7#9
C7#9
C#7#9
G7

Bass Notation Legend

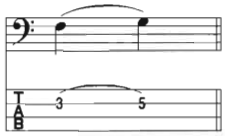
Bass music can be notated two different ways: on a *musical staff*, and in *tablature*.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

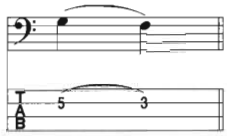
TABLATURE graphically represents the bass fingerboard. Each horizontal line represents a string, and each number represents a fret.



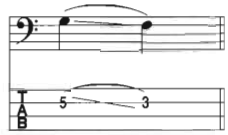
HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



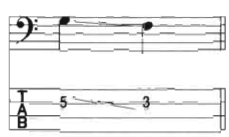
PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



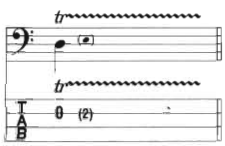
LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



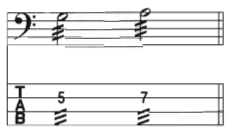
SHIFT SLIDE: Same as legato slide, except the second note is struck.



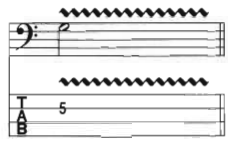
TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



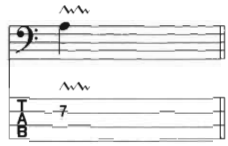
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



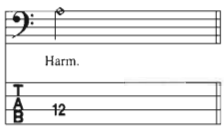
VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.



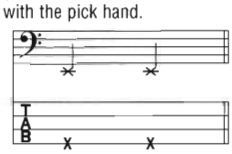
SHAKE: Using one finger, rapidly alternate between two notes on one string by sliding either a half-step above or below.



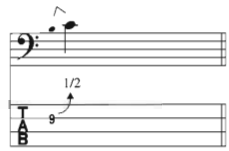
NATURAL HARMONIC: Strike the note while the fret hand lightly touches the string directly over the fret indicated.



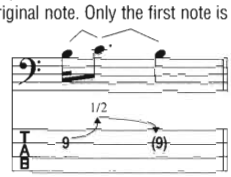
MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing them and striking them with the pick hand.



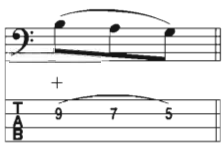
BEND: Strike the note and bend up the interval shown.



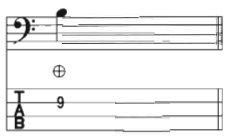
BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



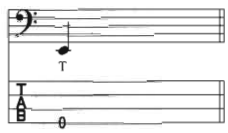
RIGHT-HAND TAP: Hammer ("tap") the fret indicated with the "pick-hand" index or middle finger and pull off to the note fretted by the fret hand.



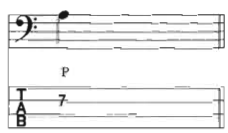
LEFT-HAND TAP: Hammer ("tap") the fret indicated with the "fret-hand" index or middle finger.



SLAP: Strike ("slap") string with right-hand thumb.



POP: Snap ("pop") string with right-hand index or middle finger.



Additional Musical Definitions

(accent) • Accentuate note (play it louder)

(accent) • Accentuate note with great intensity

(staccato) • Play the note short

⊓ • Downstroke

V • Upstroke

D.S. al Coda • Go back to the sign (𝄋), then play until the measure marked "***To Coda***," then skip to the section labelled "**Coda**."

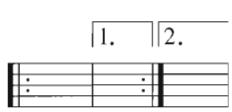
D.C. al Fine • Go back to the beginning of the song and play until the measure marked "***Fine***" (end).

Bass Fig. • Label used to recall a recurring pattern.

Fill • Label used to identify a brief pattern which is to be inserted into the arrangement.

tacet • Instrument is silent (drops out).

• Repeat measures between signs.



• When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

NOTE: Tablature numbers in parentheses mean:
1. The note is being sustained over a system (note in standard notation is tied), or
2. The note is sustained, but a new articulation (such as a hammer-on, pull-off, slide or vibrato begins), or
3. The note is a barely audible "ghost" note (note in standard notation is also in parentheses).

Learn the trademark grooves and solos of the man who revolutionized bass guitar.

When Jaco Pastorius hit the scene in 1976, he turned the bass world on its ear. No one had ever attempted, much less succeeded at, such mind-boggling wizardry on the instrument. Jaco's music went beyond being dextrously gifted, however, as his fluid, emotive lines were as musically deep as they were technically proficient.

Get a closer look at his rich body of work through the structural, theoretical, and harmonic analysis of these classic Jaco recordings:

BIRDLAND
BRIGHT SIZE LIFE
COME ON, COME OVER
CONTINUUM
DONNA LEE
GOD MUST BE A BOOGIE MAN
KURU
LIBERTY CITY
NIGHT PASSAGE
PALLADIUM
PORT OF ENTRY
PORTRAIT OF TRACY
ROCKIN' IN RHYTHM
TALK TO ME
TEEN TOWN

Explore more of Jaco's phenomenal lines and technique in these new books from Hal Leonard.

HL00660114 A Portrait of Jaco: The Solos Collection
HL00690420 The Essential Jaco Pastorius
HL00690421 Jaco Pastorius: The Greatest Jazz Fusion Bass Player

Book $9.95, CD $13.00 = **Pkg $22.95**
Parts not sold separately
ISBN 0-634-01752-7
0 73999 29382 1

HAL•LEONARD®